THE ETUDE November 1940

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and the texts are printed with each carol. The duets may be used to accompany group singing of these carols, eight of which are sacred in character, the other four of the dozen included, such as linele Bells, being favorite childhood songs of the holiday season.

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concert harpist, spent the summer in Hollywood, where she made a picture for Artists Films. one of a series of educational shorts featuring twenty-four of the leading concert artists of the country. While Miss Dil-

ling was completing her feature, José Iturbi was registering his piano playing on another stage. Artists Coolidge String Quartet, Vladimir Horoguest of Madame Nina Riviere, whose next-door neighbor is Deanna Durbin. Miss Durbin took her first lesson from Miss Dilling on a harp given her by her producers, on her last birthday. Miss Dilling gave several harp solos at the wedding of Alec Templeton and Mrs. Juliette Vaiani on August 25th.

THE NATIONAL SYMPHONY ORCHES-TRA, conducted by the widely admired Hans Kindler, will open its tenth season in Constitution Hall, Washington, D. C., November 6th

ARTURO TOSCANINI will conduct his = first concert of the season with the NBC Symphony Orchestra at Carnegie Hall on November 23rd, in a memorial tribute to Alma Gluck, American soprano and wife of Efrem Zimbalist, who died two years ago. The entire proceeds of the concert will go to a memorial unit to the singer in the new building of the Roosevelt Hospital, to be erected next year.

DOM LORENZO PERO-SI, director of the Sistine Chapel Choir, has optimistically composed a "grandiose Te Deum" to be sung as soon as the war ends. At the outbreak of hostilities, the famous composer retired to the Monastery of St. Benedict in Subjaco.

near Rome, where he completed this

Town Hall, New York City, on October 17th. The subject of discussion, this sea-

MYRA HESS, famous English pianist, Dramatic Scripts and News Broadcast-

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

IGOR STRAVINSKY has dedicated his THE ST. LOUIS SYMPHONY ORCHES-"Fourth Symphony in C" to the Chicago TRA, under Vladimir Golschmann, with to follow them at the studio were the Jubilee are: Sergei Rachmaninoff, who in the orchestra's approaching Golden and 14th. conducts the mist Canaga performance witz, Albert Spalding and others. During of his choral work, "The Bells"; Alfredo gave a recital at Town Hall, New York Festival Commission, Casella, Georges Enesco, Roy Harris, City, October 29th, as winner of the The prize composition is

> CARNEGIE HALL, world famous music Hall concert as its prize. center in New York City, announces center in New York City, announces
> 1940-41 as its Golden Anniversary SeaGRACE MOORE will sing the rôle of Fair, during September, featured the

Symphony Orchestra in honor of its fif- Jascha Heifetz, Vladimir Horowitz and tieth anniversary, this season, and will José Iturbi among the soloists for the conduct the work at the Thursday- year, opened its season on November 1st, Friday concerts for November 7th and in St. Louis, Missouri. Sir Thomas Beech-8th. Other composers who will take part am will be conductor on December 13th

IORGE BOLET, young Cuban pianist, Milwaukee Midsummer Josef Hcfmann Award of the Curtis a choral treatment of Institute of Music, which carries a Town the verses entitled "To Thee, Wisconsin."

Competitions =

PRIZES OF \$250 AND \$150 are of- fore January 1, 1941, is offered under the for a work for string occupant and the for violin, viola or violoncello solo with its donor. Full information from American Guild of Organists, 630 Fifth Avenue, women composers. Entrances close February 1, 1941, and further information from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

PRIZE OF FIFTY DOLLARS for a musical setting for a State Song for Wisconsin. Poem and particulars may be had from M. R. Pollack, Mayor's Office,

LARS for the best Anthem submitted he-

fered by the Sigma Alpha Iota sorority auspices of the American Guild of Organfor a work for string orchestra and one ists, with the H. W. Gray Company as New York City.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, A PRIZE OF ONE HUNDRED DOL- School of Music, State University, Baton Rouge, Louisiana.

IGNACE JAN PADEREWSKI, with his PATRICIA TRAVERS, eleven-year-old costume, at Town Hall, October 26th. sister, expects to spend the coming year violinist, who has been featured soloist at his ranch in California. He left Lau- with such well known orchestras as The makes her screen début in "There's season, on October 9th. Magic in Music", Paramount's picturiza-THE STATE UNIVERSITY OF IOWA held tion of the National Music Camp at son, is "The Evolution of Symphonic the First Annual Iowa Radio Conference Interlochen. Little Miss Travers displayed moustache à la dictator) has written a when such subjects as Musical Programs, ing to Hollywood authorities.

National Gallery in London had con- own radio station, WSUI, a fulltime edu- drama" entitled "Semyon Katko" which Collseum. had its première in Moscow on June 23rd.

A NEW CHAMBER MUSIC SOCIETY OF PHILADELPHIA was recently organized to sponsor a series of six concerts by the Curtis String Quartet during the coming season, to take place in the foyer of the Academy of Music.

FRANZ BORNSCHEIN. Baltimore composer and member of the Peabody Conservatory of Music faculty, recently won the Wisconsin Hymn Con-



son, Fifty years ago, the late Andrew Flora in Italo Montemezzi's opera works of such American composers as son. Fifty years ago, the late rounts. The results are represented by Walter Damrosch, "L'Amore dei Tre Re" ("Love of Three George Gershwin, Irving Berlin and Elmo Carnegie, inspired by water Danitson, the Carnegie of the first time, this fall, with Russ. One of the highlights of the festi-"Music Hall." And seven years later, the the Chicago City Opera Company. The val was the ensemble recital of one hunboard of directors christened it Carnegie composer will conduct the initial per-dred and sixty pianists at eighty planos, Hall, after its foremost benefactor, as a formance, November 23rd, at the Chicago conducted by Frank O. Wilking, director of the Wilking Foundation of Music in Indianapolis. October 13th was Ferde

> JOSEF HOFMANN began his fifty-fourth season with a recital in Seattle, Washington, on October 10th, the first of a series of concert engagements that will take the pianist on a coast-to-coast tour.



SUZANNE STEN, beautiful European mezzosoprano, who has met with immense success abroad, will make her American operatic début with the San Francisco Opera and the Chicago Opera, during the coming season.

ISH-TI-OPI, American Indian baritone, born in Oklahoma of a Choctaw Indian mother and an English father, gave his second New York concert in full Indian

OLGA SAMAROFF STOKOWSKI and her sanne, Switzerland, on September 24th, New York Philharmonic-Symphony So-Philadelphia, who made a sensational associate, Harriett D. Johnson, gave the to motor through France and Spain en ciety, the Chicago Symphony Orchestra début in Town Hall, New York City, in first of the series of ten lectures com- route to Lisbon, thence to sail for the and the National Orchestral Association, 1938, gave a second recital there this

at Iowa City, from October 17th to 19th, unusual talent as a comedienne, accord-Dictator." As transcribed by Meredith wrote her manager, Annie Priedberg, ing were discussed. This university was SERGE PROKOFIEFF, Russian pianist- August 27th, during the Exposition series early in August that her concerts at the one of the first to own and operate its composer, has completed "a folk musical" of concerts held in the Treasure Island

(Continued on Page 792)

NOVEMBER, 1940

THE ETUDE

Scoring a Success

Blanche Lemmon



FREDERICK WOLTMANN Whose works have been played by orchestras in Switzerland and Belgium.

TECT who, after designing innumerable plans, never had an opportunity to see them emerge in concrete form. When asked if his designs were good, what could his answer be? The only reply possible is that they looked well on

paper. Or imagine a youthful playwright who never has seen his plays produced or never even has

heard the lines spoken aloud. Would his plays, if acted by talented performers, evoke in listeners the emotional reactions he had expected? Wellthey seemed to bring out his meaning clearly, when he read them over silently.

Just how wrong our hypothetical architect or playwright might possibly find himself is, of course, equally as true of a young composer. The composer fashions and contrives; he hears in his mind the themes, and the weaving of parts and of color; and believes he has said in his chosen musical form the things that he meant to say. But has he? To know the definite answer to that question he must, as a member of the audience, hear that composition performed. In the early stages he is an experimenter, half imitator, half originator, groping toward adequate expression of his musical ideas; and his task-then and even later-is never an easy one. Music, the most abstract of the arts, is not a medium in which one can speak ably and with a degree of distinction after studying rules and reviewing precedents. And, like the other written arts, it frequently amazes its creator by sounding completely foreign, in performance, to the notes he conceived and put down on paper.

Have we in this country been sympathetic toward the aspiring young composer? This question will invariably arouse endless argument in the musical world, almost as soon as it is uttered. Yes, says one faction, the young American composer has been helped, even indulged, as has no other in history. Witness tragic vicissitudes endured by composers of earlier centuries. No foundations were created to help them; there were no countryside retreats established, where they might be free from noise and distraction. Those young persons struggled along as best they could,

MAGINE A them wrote under frightfully depressing condi-YOUNG ARCHI- tions. But they had something so vital to say, musically, that no circumstances could keep

them from saying it. No, says the other faction, we have not been duly sympathetic. Spending some money in a young composer's behalf will never solve his problem. Never forget that even the poor fellow who suffered the indignities inflicted upon him by the courts of Europe had an advantage, musically, over our young aspirants of to-day: he heard his works performed; he had an opportunity to hear and to judge what he had written; and thus he grew. Even when you pave a composer's path with roses, you haven't given him the things he most needs and wants-a hearing. To persist in worshipping at the shrine of foreign and time tested music and neglecting his output is the most crippling thing that can be done to

A Modern Musical Laboratory

While this controversy has been recounted in hundreds of thousands of words-and has become a euphemistic version of a children's We



DR. HOWARD HANSON With a group of students at the Eastman School of Music.

have, We have not, We have too, argument—one treatment to its other fine departments. To musical laboratory in the country has been too clarify the matter, the aim of the School has busy remedying the matter to waste time in discussion. Instead of working with words, it has which enables each to follow his chosen line of or occupied the position of underlings; many of been working with splendid facilities and equip-

ment to meet young composers' needs, and, what is more, to produce telling results. As efficiently as a scientific laboratory is fitted out with test tubes, retorts, scales and other necessary apparatus, so this musical laboratory is fitted out with a symphony orchestra, a ballet, an opera department, a recording system, a choir, and several ensembles: vocal, string and wind. Soloists, too. are available, as well as listeners and critics. Here it is that all types of compositions are tested, from the smallest and most unpretentious to the largest and most intricate. Nothing need be shelved to wait patiently for performance when and if opportunity knocks; for opportunity is standing by, ready.

Since 1925 the works of one hundred and twenty-six student composers have been performed here, and the works themselves have numbered two hundred and one. Considering the fact that composition is so definitely a custombuilt product and not one adapted to mass production, these figures tell an arresting story. So, too, do the students, with their compositions, who go out from this laboratory to pick up plums in the way of prizes, awards, positions, and prominent places on the symphony programs of the country. To give just a few of the highlights from this impressive record: the Prix de Rome, in four out of the last eight years has been awarded to young men who first heard their works here; the Guggenheim Prize has recently been claimed by another, the Henry Hadley Prize by still another. So also were the National Broadcasting Company's Chamber Music Prize, the Cromwell Prize, and the New York Philharmonic-Symphony Society award of one thousand dollars.

Because you may have heard of these young winners and are certain to hear more about them in the future, we list them for you. In the order of the prizes named above they are: Herbert Inch, Kent Kennan, Frederick Woltmann, Hunter Johnson, David Diamond, Homer Keller, George McKay, and Gardner Read, winner of the last two. Each musical season also finds many student compositions from this laboratory played on

the programs of the country's eminent symphony orchestras. During one week such representation amounted to twenty-eight works.

This remarkable laboratory is part of the Eastman School of Music of Rochester, New York, as you probably know: for because of results and prestige gained there, in the field of composition, the School's name springs to mind whenever young American composers are mentioned. That this should be so is gratlfying to its dynamic director. Howard Hanson, for he is enormously interested in that phase of the work and is of course, identified with it. But to have it said that the School specializes in composition, as has been implied, just because he and its festivals are devoted to the promulgation of American music, does not he points out, portray the School in its true light, or give fair

THE ETUDE

been to offer its students a balanced curriculum

The Middle Years

THEN, AT THE ZENITH of her career, Ethel Barrymore appeared in Sir Arthur Pinero's serious play "Mid-Channel", she portrayed the dangers of the middle years in really magnificent fashion. She could not, because of the limitations of the drama, however, bring out the blessings which come to those who have prepared for this intensely interesting epoch in our little human cavalcade and find in it one of the things which make our earthly experience worth while,

The average span of life has increased over one hundred per cent in the last century. We can all count upon twice as many years as did our great grandfathers. Modern domestic and industrial machinery, as well as improved economic conditions, have doubled our leisure hours. Thus, our country has developed an entirely new problem for those in middle years. the eventful moments in midchannel when our days become either a succession of delightful. exciting experiences or a desolate dreary waste of precious time.

All over this blessed land of ours, there are at this moment thousands of people who are miserably but needlessly lonely. "Why?" you ask. Well, because of a failure to provide for the middle years.

Life is a game either of progressive interests and new friendships or the lack of them. There is a great art in making new friends at younger age levels as we pro-

gress. There is nothing more revivifying than this practice. Keep in contact with youth and what youth is thinking and your middle years may escape dreariness. Read the worth while books of the newer generation, learn why the youngsters like the new pictures, new styles, new everything, including the newer music.

There is nothing more pitiful than a person in middle life without a worth while avocation or hobby-something to keep the boat moving onward all the time. We have seen large numbers of men and women who seem to be drifting through these years like derelicts upon a foggy becalmed

Once, during a week spent at a famous hotel on the French Riviera, we saw day after day groups of bored and cheerless middle aged people, who for months had been wasting their time hour after hour, at silly games under the mistaken idea that they were having a good time.

Mothers, after the fledglings leave the nest, to raise families of their own, often become objects of sympathy, standing with empty hands, wondering what to do next;

with no occupation, no absorbing hobby, no renewed initiative, no profitable avocation, they drift into trifling card parties, Kaffeeklatches, or inconsequential clubs and burn up their hours over the fires of gossip and scandal. Added to this is usually an onslaught of rich food producing obesity, lethargy and all its evils. Lobster Thermidor, Pate de Fois Gras Canapes, Creamy pastry marvels follow each other until their victims become tragic figures of useless-

ness and decrepitude.

Not so, those who busily engage themselves in those occupations which may benefit themselves and others. Such have found the one great solution as we have said, in the companionship of others and in an avocation that leads to some purposeful end. Games and sports are useful when they are competitive, but they are not nearly so remunerative as an avocation which gives one the sense of real accomplishment, certain attainment and advancement.

That is the reason why in these days of vastly extended hours for leisure, students of the problem are advocating music, the all year round avocation. Music as a study is more thrilling than ever. The radio puts us in touch with its most recent attainments in the art and gives us an incessant stimulus. Music is as satisfying as it is entertaining. Most of all, it is not monotonous because of its variety

THE CHARM OF MUSIC IN MIDDLE YEARS and its demand upon the attention to insure accurate, artistic performance. All honor to those who spend their time knitting for charity or for the brave men at the front. Yet knitting and similar avocations become automatic, manual tasks. It is perfectly possible to carry on a conversation and knit at the same time. The mind therefore is not taken away from the humdrum of life with its monotonies, its worries, its pettiness, or its fears or its modern war horrors.

When one is engaged in playing a piece with proper artistic presentation, it is literally impossible to think about anything else. The mind is, therefore, rested, refreshed and recreated. If you have music as an avocation you will get a great deal more from it if you plan your work ahead, so that you can accomplish a definite purpose. Make it a little course in Bach, or in Beethoven or in Chopin or in salon music, or in theory or in musical history.

Well do we remember in our childhood a very fine lady whom our grandmother used to visit. We were told that her husband was dead, her children had left home and she had

"nothing to do." In the long twilights she sat at a front

(Continued on Page 772)

THE MUSIC LESSON by Gabriel Metsu



BALLET IN THE OPEN AIR by Edgar Degas



A MADRIGAL by Van Dyke

KARAMAKAN KARAMA



YOUNG GIRLS AT THE MANO by A Book

Great Painters and the Art of Music

"AS MUSIC IS THE POETRY of sound," declared James McNeill Whistler, "so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or of color. Art should be independent of all claptrap, should stand alone and appeal to the artistic sense of eye or ear without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like. All these have no concern with it, and that is why I term it "symphonic" and feel himself "enveloped insist on calling my works arrangements and by some immense orchestral surge and ebb of harmonies."

Indeed, there has long been known to be a profound sympathy between artists and musicians: monies they are working for a common artistic goal even though they express themselves in different mediums. But mere sympathy is not the only bond between these arts, for their histories have run parallel throughout the centuries.

The Renaissance

Before 1200 A.D., both art and music were con- lute. nected with the church, Gregorian chants and scales balanced the arts of stained glass, illuminated books and classic sculpture and architecture. At the beginning of the Renaissance (about 1200) ornate Byzantine art paralleled the development of polyphony. About 1400, the True Renaissance, subjects for paintings became nonreligious, and the Troubadours appeared on the scene with their secular songs. In the countries where artists painted with extreme detail there was a purely intellectual trend in music, with involved counterpoint and puzzle canons.

By 1700, music and art were first designed for and dedicated to the nobility. When court life became formal and precise, both music and art reflected that formality. And with the dawning of the Romantic movement, after 1800, painting and music became more personal less intellectual. This period was followed by the impressionistic era both in art and in music, when an entirely different, non-realistic technic was used. Ultra-modern, cacophonous music of a later period had its counterparts in cubism and surrealism, when art and music broke formal bonds, and the aim of artist and musician became the expressing of his own creative imaginings rather the Hague School, made a water color of a "Girl than literal reality.

To-day we find that self-expression as the ultimate goal has practically run its course, and that artists and composers-formerly revolutionaryare returning to the purer, more classic forms. They are looking to the outside world for subjects of which there are several versions in various and themes, realizing that to understand is to love and to enjoy, that in the eyes and ears of the audience the familiar is the most dear. Both artist and composer are aware at last that one and "The Concert." can be original without being fantastic to the point of ridicule

Essentials in Art and Music

The similarities in art and music are basic; the same technical elements enter into both forms of creative expression. Artist and composer must carefully consider rhythm, balance, design, spirituality, thematic character, counterpoint, line and unity. And finally, from an audience viewpoint, the emotional reaction is the same.

emotion." Whistler called some of his paintings symphonies, as well as arrangements and har-

The likenesses between the arts are far more than superficial, as is true also of the personalities of artists and composers. On looking through a collection of self portraits by famous artists. one observes how many took pride in being musical, posing frequently with such instruments as the harp, the violoncello, or the ever popular

And, indeed, the lute played an important rôle in the career of Leonardo da Vinci. He was a precocious youth with amazingly varied talents. He played the lute exceedingly well, singing with it "most divinely" and improvising both words and music. As a young man of thirty he fashioned a silver lute in the shape of a horse's skull, which so pleased Lorenzo de Medici that he sent the artist to Milan to play before the Duke, for whom music had especial charms. The Duke in actually the means of bringing Leonardo into the service of the Duke of Milan.

Music appears to have played an essential part in the home life of the early Dutch masters, judging from the many paintings entitled "A Music and old playing and singing in obvious delight. The earliest known signed and dated painting by Rembrandt is entitled "Musical Party." Done in 1626, when the artist was just twenty, it portrays his father playing the violoncello, his sister singing, and himself plucking a small harp as his mother listens

And Jacob Maris, known as the greatest of at the Piano" in which the young musician appears to be engrossed in her playing. Gerard Terborch (born in 1617) painted little masterpieces depicting Dutch life and manners of the middle class; for example, "The Music Lesson"museums-"The Mandolin Player", "A Music Party", "The Officer and the Trumpeter", "Young Lady Playing a Lute", "Lady Playing the Theorbo"

Franz Hals is well known for his "Laughing Boy with a Lute", "Girl Singing from a Book" and "Singing Boy with a Violin." And yet another "Musical Party" is the subject of a painting by Peter de Hooch. One of Gabriel Metsu's most genteel canvases, "as fragile and delicate in tone as it is in anecdote," is "The Music Lesson." Metsu evidently took delight in musical settings for also from his brush are "The Amateur Musi-curlosity instead of food, and his wife asked the cians" and "The Music Party." Vermeer's "Lady reason for such folly, he replied that at dinner

Chinese hat, Also by Vermeer are "The Concert", "Lady and Gentleman at a Spinet", "The Music Lesson" and "Lady with a Lute."

Gainsborough Inspired by Music

Gainsborough is perhaps the most outstanding example of a painter literally absorbed in music Far from being a mere diversion from painting, Gainsborough's music was his real inspiration, if we are to believe his own words. Certain of his portraits, he related, were actually painted to music. Despite the fact that portrait commissions supplied his chief support beyond his wife's not inconsiderable income, he wrote: "I'm sick of portraits, and wish very much to take my viol-degam and walk off to some sweet village where I can paint landscapes and enjoy the fag end of life in quietness and ease, but these fine ladies and their tea drinkings, dancings, husband-huntings, etc. will fob me out of the last ten years."

Thicknesse, who claimed to have discovered Gainsborough, bought a picture from him in his earlier years and loaned him a fiddle for, said Thicknesse, although he had always loved music. he had never before played a musical instrument. By the time the fiddle was returned, the artist had made such a proficiency in music, that I would as soon have painted against him, as to have attempted to fiddle against him" Gainsborough not only enjoyed going to concerts, but also gave recitals occasionally in his own home. Apparently, music was a never failing passport to turn was captivated, and thus a silver lute was his affections, for he "considered a good musician as one of the first of men, and a good instrument. as one of the noblest works of human skill. All the hours of intermission in his profession he gave to fiddles and rebecs. He was so passionately attached to music that he filled his house with all Party" or "Musical Party" and showing young manner of instruments, and allowed his table to be infested with all sorts of professors, save bagpipers. He loved Giardini and his violin; he admired Abel and his viol-di-gamba; he was in raptures over a strolling harper who descended from the Welsh mountains into Bath." Indeed, his chief companions at Bath were such musicians as Charles Frederick Abel, Giardini, Fischer, the singer Eliza Linley and a number of theatrical people whose portraits he painted.

Melodious sounds seem almost to have woven a spell over Gainsborough. Smith once found Colonel Hamilton playing so exquisitely to him on the violin that the artist exclaimed, "Go on, and I will give you the picture of the Boy at the Stile', which you have so often wished to purchase of me," The Colonel proceeded, and Gainsborough stood in speechless admiration, with tears of rapture on his cheeks. Hamilton then called a coach, and carried away the picture.

Goya, who was said to have had a fine singing voice, painted the "Pilgrimage to San Isidro" in which the pilgrims, led by a guitarist, are singing. And Velasquez painted vagabond musicians,

Ingres, French artist of Napoleon's day, was paid little for his portraits in his early art years and unfortunately was not able to keep what he earned. Often, when he spent it on some rare at a Spinet" is rich in detail, and his "Girl with a time he would play such lovely music on his violin One who looks at a masterpiece of painting may Flute" looks quite intriguing in a decorative that they would forget (Continued on Page 778)

Practicing on a Mental Keyboard

Allen Spencer

ever visualize a mental piano keyboard? the aural—through the pianist's ear. Every pianist, who has appeared in public for any amount of time, is confronted with ten so attentively that the slightest the problem of keeping in good form for each misreading in another's performance of concert. Forced as he is to spend long days in travel, in Pullmans and hotels, with no piano noted. available, he must devise some other form of

mechanism—the so-called technical side of his playing-as a rule remains in fair condition, and often improves, with the daily two hours before an audience. The enforced release from practice frees the muscles, makes them more elastic. On the other hand, the musical mind soon shows the lack of daily discipline, and becomes amazingly de-vitalized. Unless drastic means are employed to insure alert musical thought, disaster ensues.

Hence, almost every seasoned pianist will have worked out, for himself, his own routine for exercising his musical mind in order to direct, with confidence and clarity, his physical apparatus before an audience.

The teacher of advanced plano playing, who hopes to prepare at least a few of his students for a concert career, faces an interesting problem in helping them establish habits of thought which will enable them to appear before each new audience with composure and confidence. Obviously, this is no work for the novice. Only those students, who are musically well grounded and are masters of thoughtful study at the keyboard, are ready for the intense concentration needed to make mental music study anything but a slovenly procedure.

There are four definite approaches to piano playing which, at first, are quite apart from the emotional side, although later the four must merge with the emotional if a genuine interpretation is to be achieved.

Four Approaches to Piano Playing

The first approach is through the musical mind, building up its capacity to retain every fact concerning the composition at hand. The word every must be taken literally. As Ossip Gabrilowitch once said, "There is really no such thing as detail. A performance either is or is

It is a slow process, even for the most gifted student, to attain this mastery of the harmonic and melodic lines and their relation to each other, together with the dynamic indications of the composer.

ID YOU, AS A SERIOUS student of music, The second approach is, of course, The student must train himself to lisa work he has studied will be instantly

The third approach, the visual, the relation of the eye to the keyboard, is important, but not Experience soon teaches him that his physical of such vital importance as the first two. Most planists find the ability to watch the keyboard as they play a great asset, and many difficult passages may be made more secure by reading them off the keyboard. However, the several excellent blind pianists whom I have heard, prove that this is not an absolute essential. We have no feeling of insecurity when we hear an Alec Templeton performance.

The fourth approach, the purely technical. used to be stressed as the all important one for good piano playing. We will never come to the point, I hope, of neglecting the technical side of pianistic training. However, we are only now beginning to understand how much more rapidly this technical mastery grows, when it is merged with our other faculties, and when every movement toward the keyboard is actuated by an interpretative purpose and a desire for tonal

The First Steps Away from the Keyboard

When all these things are considered, it is evident that no student, no matter how musical he may be, or how much natural facility he may possess, can begin accurate mental study away from the keyboard until he has developed a reasonable maturity and routine.

The entire absorption of a new text, away from the keyboard-as the instance when Von Bülow was obliged to learn a Tschaikowsky Concerto aboard a train on his way to the concertis hardly desirable in the case of a student. The coordination of the passage, its harmonic basis. its shape and the number of notes the defined hand will cover at one time, with the muscular action to be used in performance, demands the use of the keyboard at first. Trouble is sayed. later, if careful thought is given to the exact rhythm. fingering to be used, from the very beginning. A bad fingering, employed only for a few days, is almost certain to obtrude itself when least expected

Therefore, it is wise to use some composition already well learned as a practical start to proper mental study. Choose, if possible, a num-



ALLEN SPENCER

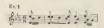
her that is soon to be played in public. If, at first, the student can be advised to use the hitherto wasted half hours that he spends upon street cars for this purpose, its practicality becomes evident at once. And a student who is made to understand the complete difference between a passage the mind knows in minute detail, and one which is merely felt by the fingers, has taken a great stride in his musical study. The sensible student will select for this mental study some rother brief composition which is sufficiently complicated to offer genuine exercise for the mind. Likewise it should be a work of such musical depth that both the mind of the student and that intangible thing we call "soul" will grow, as a result of the detailed study that is to be done.

Brahms' "Cradle Song" Intermezzo

A composition which would be useful at this point is the beautiful "Cradle Song" Intermezzo. Op. 117, No. 1, in E-flat major, by Brahms. The thematic material in this Intermezzo is comparatively slight, but it is used with such variety, such subtlety and finesse that it cannot be succassfully played until every slight change is completely registered in the pianist's mind.

It must be taken for granted, of course, that these slight differences in text have already been worked out in detail at the keyboard, but it is very difficult for even the most experienced teacher, listening, to tell whether a musical pupil is really thinking a passage or merely feeling it. Nevertheless, even a few days of thinking definitely, away from the piano, is almost certain to produce a clarity of musical thought, which, though not definable in words, is surely there.

In this Intermezzo, one of the slight changes that is difficult for the student, who avoids all mental effort, is the difference in rhythm between measures three and fifteen. In Measure 3, the accompanying E-flat octave is in six-eight



In Measure 15, the octave changes into threefour rhythm. (Continued on Page 774)

Vocal Training from a Famous Master

A Conference with Zinka Milanov Leading Sonrano of The Metropolitan Opera

T IS SIMPLE ENOUGH to sum up the purpose of vocal study-to sing well!-but the attainment of this goal is a full life's labor. It is a mistake to look upon singing as something that can be learned once and for all time, and then let alone. There is no such thing in art as standing still. Either one goes forward, or backward, The greatest artists are simply those who have The greatest artists are simply those who have perfected more in their work than others have THE ETUDE done. But there is always more for them to learn.

The first requisites for a successful vocal career are an unusually good natural voice, an inborn feeling for music, and that physical and nervous energy that is robust enough to withstand hard Rose Heylbut work, and flexible enough to rise above strain and disappointment. That may sound too obvious, perhaps, to need special mention; it is of utmost importance, however, Instruction can do no more than develop the gifts within one; it cannot supply those gifts. Thus, the ambitious student who looks forward to making singing a life work, can render himself no better service than to make sure, through trial and consultation, that he possesses:

(a) a voice of sufficient natural quality to attract attention

(b) sufficient musical power to use his voice as a medium of art

(c) sufficient physical endurance to enable him to carry the program through.

A lack of any one of these factors can open the way to bitter disappointment, and sheer willpower cannot undo it. It is wise to go forward slowly, making certain of one's inborn qualities

At the age of sixteen or seventeen, the young girl's general equipment should have asserted itself, normally speaking. By that time, the voice should reveal its natural possibilities, and the natural tastes and habits should be sufficiently marked to indicate the qualities of temperament and physique necessary to a well-rounded career.

The next step, then, is to place this untrained petent and understanding teacher. To my mind, the teacher should be able to sing correctly himself, and, also, to transmit the principles which govern correct singing in a clearly understandable manner. The most successful teaching results when the instructor is able to demonstrate what he explains, to explain what he demongularly fortunate auspices.

stage, as "theatrical entertainment." We, to-day, who regard "Parsifal" as the most reverent portrayal of spiritual mysticism and compassionate humanity, must be grateful to the pioneering spirit of those artists of 1903, and I am proud to have had the torch of our art handed on to me by one of them. The three years that I stud-

ied under Mme. Ternina were of immense help. Ternina had definite theories of her own about the voice, and for me, at least, they have had excellent results Never was I allowed to sing forte unless, of course, the music expressly indicated it-and during my early years of work, she saw to it that I sang no music which did. All work, all practicing was done niano. Actually, there is no need to practice forte. Everyone can produce loud tones without practice. The art of singing lies in developing the voice so as to sustain phrases, to envelop the musical line tonally; and the strain of too much loud singing defeats this.

Another thing I learned from Ternina was to guard against forcing the middle register. We have all observed a tendency, among certain schools of singing, to bear heavily on the middle voice, approaching the upper register with much more care-the explanation being, perhaps, that the middle range is more "natural" and has more en-



and began my vocal studies at the age of fifteen,

ceded that historic performance. The opera's on vowels with consonants before them, and director, Heinrich Conried, had had difficulty in finally vowels with consonants after them. In this securing the American rights to the production, way, the tones were fully explored, and the first and certain elements of public opinion held that, elements of enunciation were added, partly to strates. My own studies were launched under sin- because of the deeply religious significance of the achieve clarity of diction, and partly to develop

cember of 1903

I am a Croatian, from Zagreb, in Jugoslavia, cal indications actually seem to call for it. Mme. Ternina devoted the first year of study under Milka Ternina, also a Croatian, and one of entirely to placing my voice, and helping me to the greatest sopranos of all time. It was she who secure a feeling of ease in all tones. She worked voice and temperament under the care of a com- created, in America, the rôle of Kundry in "Par- in an interesting way. One day, we concentrated sifal", at the Metropolitan Opera House, in De- on the middle voice exclusively. Note by note, I worked through the octave from middle-C up-A great deal of discussion and notoriety pre- wards, singing the tones on all the vowels, then work, it amounted to sacrilege to present it on a ease in carrying over (Continued on Page 782)



ZINKA MILANOV in "Turandot"

What the Pianist of To-morrow Must Possess

HE PIANIST OF THE FUTURE has much to which to look forward. It will be his advantage to profit from the mistakes of the past and the present, and to reach the goal of sound musicianship by a path that ought to be less devious. He will probably not arrive there unaided, however. Thus, it is the teacher of today who must shape the foundation of the pianist of to-morrow. What is his goal to be?

I feel that it should be, first of all, musicianship. Our current sins of omission and commission include too great a stress upon the purely instrumental and sportive aspects of piano playing. By sportive is meant the approach used by athletes in their sports, whereby muscular skill is emphasized for its own sake, or for the sake of displaying mechanical proficiency. To concentrate upon running further and faster, on lifting more weight, or on jumping higher is, to my mind, a sportive perversion of the healthy, normal activity involved in running, lifting, and

In piano playing, this sportive emphasis is found in an excessive exultation in technic for its own sake. Our modern reverence for achievement has led us into a peculiar and dangerous worship of technical display, as such. The error be cultivated, and cultivation means the over- and Brahms. Their music was pretty well re-

coming of difficulties; thus, we reason, the more difficulties we

overcome, the better - which is sound enough so far. But if the next step in our reasoning leads us to demonstrate these physical victories to the exclusion of deeper musical meaning, we are falling into a profound mistake. Beware of a too slavish regard for brilliant scales and easy octaves that reflect nothing more than brilliant scales and easy octaves. Musical meaning does not lie that way. Sportive tendencies are laudable only insofar as they serve a humanly profitable purpose. In athletics this purpose may be hygienic development, training, relaxation, fun.

ing. When it carries beyond that, into a vainthat reason, we must guard against allowing a mere pianistic mentality to block the highroad pressing musical meaning; music is not a vehicle sequently applied to all. for displaying technical skill.

SIGISMOND STOIOWSKI

Sigismond Stojowski

Secured Expressly for The Etude by Benjamin Brooke

The Player Must Interpret

The young musician must also learn to adjust himself to his own place in the musical scheme of things. We are inclined to surround the capable performer with a certain halo that does not properly belong to him. How often one hears the enthusiastic query, "Are you going to hear Maestro X, or Madame Y to-night?" And how amazed the questioner grows when the answer comes, "I don't know; I have not seen the program yet." The average attitude is to center all enthusiasm in the conductor or the "star", foris a simple one to commit; finger fleetness must getting that back of them there is still Beethoven

> pearance of the newest celebrity performer, and will continue so through a hundred more changes in stellar enthusiasms. Thus, our young pianist must distinguish between the normal value of the composer and that of the interpreter. The interpreter has a valuable share in the partnership, but always a secondary one. Listen first of all to music. Do not regard Beethoven merely as one of the "numbers" that

garded before the ap-

The goal of musical eminence cannot be achieved by subjecting the student to dreary hours of rigid drill work. Great strides can be made by discarding wasteful, and therefore dis-

Maestro X performs.

In music, the purpose of technic is simply to fa- couraging, study methods. Toward this end, I cilitate the fluent expression of musical mean- advocate the thorough mastery of a few things. rather than a superficial dabbling in many, glorious chase after mere effect, it becomes an Progress must be guided by the individual needs actual obstacle to human development as well of the student, never by curriculum requirements as to the searching out of musical values. For alone. It is desirable, of course, that all students make some progress within a given period of time, but it is dangerous to regulate that progress into music. Technic is simply the means of ex- by a yardstick that is built in advance and sub-

same time, the best way to guide the pupil along the path of worthy musicianship, is to encourage him to delve beneath the surface of the problems that confront him. It is not enough to "clean up" one measure. Rather, let the pupil discover why that measure is troublesome, and then set about mastering this special difficulty once and for all time. Let him realize that all art is predicated upon thought, not upon mechanical plodding. This is the surest way of riveting his interest and attention-and interest and attention are the only keys with which problems can he solved. The student must be taught to penetrate to the root of his weaknesses, to analyze them, to cure them at their source. Does he find difficulty in playing scales? Then let him pause in his playing to discover the difficulty. Perhaps it is faulty arm posture, an unrelaxed wrist, an awkwardness in passing under the thumb. A thoughtful analysis of the root of the problem will bring better results than hours of routine plodding at the general subject of scales.

The wise teacher remembers that each student is a highly individual organism, with special handicaps as well as special facilities, the proper understanding of which requires psychological penetration as well as purely musical counsels. These individual facets of personality are precisely the ones that need most careful attention. I once had an interesting experience in this regard. I inherited a pupil from a teacher of reputation who, somehow, had overlooked a startling discrepancy between the pupil's right and left hands, very apparent to an attentive listener who heard the boy for the first time. On the routine assumption that there is more pedagogical material for the right hand than for the left since most pianists have an over-trained right and a comparatively neglected left), this boy had persistently been given additional left hand drillregardless of the undiscovered fact that he was by nature left-handed. Thus, many symptoms that seem to point to musical deficiencies. can be traced to distinctly personal idiosyncrasics of non-musical origin.

Classifying the Problems

Piano study can be further simplified by a will realization of the fact that, while the literature is so rich that its complete mastery seems an im mense task, the fundamental means at the composer's disposal are, by analysis, comparative few. Most technical problems are found to belone to a few ever recurring general types. These types include: (a) runs (such as arpeggios and scales The best way to further progress and, at the based on a proficiency (Continued on Page 7)

HE first sound effect in a radio drama went out over the air waves just about eighteen years ago-on August 3, 1922. That evening, Station WGY, Schenectady, broadcast "The Wolf", a drama by Eugene Walter. At one point in the action the director of the play, Mr. Edward H. Smith, slapped a couple of pieces of two-by-four together, to simulate the slamming of a door. By way of indicating to what heights the radio sound effect has been carried since that inauspicious beginning, we may mention the fact that the National Broadcasting Company now owns a device used only for medieval door slams -a portcullis for

the gateway of a castle. The Columbia Broadcasting System spends a hundred thousand dollars a year exploring the nuances of everyday clicks, rumbles, echoes, squeaks, and plops. At N.B.C. headquarters a staff of twentyfive engineers and their acciet... ants toils day and night in soundproof studios, seeking to add to the studio's repertoire of ticks and



A crackling wood fire is simulated by crinkling a mass of cellophane.

A smaller piece of cellophane is rolled between the palms to produce the noise of frying bacon.

crashes. Huge machines have been constructed for the reproduction of the sounds of different kinds of wind, of rainfall, of thunder, and of waves. C.B.S. worked seven years perfecting a gunshot effect suitable for radio broadcasts. Radio recruited its first sound-effect men mostly

from among percussion artists who had played in the pit orchestras of movie houses. In the day of the silent pictures, you may remember, it was the duty of the trap-drummer to help point up climactic scenes with such elementary sound effects as pistol shots, hoofbeats, and the noises appropriate to burning houses, storms at sea, landslides, and railroad trains. Some drummers, dissatisfied with the range of effects produced by an ordinary set of traps, had invented and built special devices. An outstanding pioneer was Mr. Arthur Nichols, who played the drums in the orchestra of the Prospect Theatre in Brooklyn in 1927, just before talking pictures arrived. He was the builder of the "sound box", an ungainly, organlike wind in-

strument with which he could, by pulling out various stops, imitate automobiles, airplanes, locomotives, sawmills, shower baths, dogs, lions, wind, machine guns, pistol shots, telephones, cuckoo clocks, and boat whistles, to mention but a small part of his repertoire. He was signed up by Station WABC in 1928.

An Early Handicap

Sound-effect engineering was complicated in its early stages by the fact that the old-fashioned microphone magnified whatever noise it picked up so greatly that the use of real, taken from door slamming would have sounded, over the The Mystery of Sound Effects in the Radio Studio

Lucille Fletcher

This article is reprinted with permission of the Editors, from the delightful and ever effervescent "New Yorker Magazine"

(Left) With this framework of wooden pegs the sound effects department can simulate the sound of a marching army.

of phonograph turn tables is equipped with records of difficult to reproduce in the studio.

there are still many problems which push the sound-effect technician to the limit of his skill and ingenuity. The modern school of sound-effect engineering

is represented in New York by the Messrs. Walter Pierson, who has been sound-effect director at C.B.S. since 1933, and Ray Kelly, who has held the corresponding position at N.B.C. for ten years. Under their guidance the studios have learned to approach the problems of reproducing noise scientifically. Pierson and Kelly started libraries -that is, storage rooms for sound effects-for

their networks, trained technicians, and eventually solved several puzzles which had seemed insoluble.

One of the first things Kelly did when he got to N.B.C. was to invent a machine capable of reproducing the noise made by a zephyr-a notable achievement in view of the fact that the best the radio was then able to do in the way of wind sounds was a hurricane-like howl. Kelly's invention consisted of an electric fan inside a box which had a number of vents cut in its surface. and he found that by adjusting the speed of the fan and the size of the vents he could simulate the sound of anything





In this picture NBC's sound effects man reproduces the sound of horses galloping on pavement (with two cocognut shells).

air, like a building caving in, a real kiss like a from a breeze to a tornado. A greater achieverhinoceros taking a bath. The sound-effect artist ment was his conquest of the age-old problem of was forced to deal mainly in substitutes, clashing rain reproduction. Until Kelly appeared over the teaspoons together to simulate swordplay, crum- horizon, radio men were plodding along with a pling up tissue paper for the crackle of flames. rain device probably known to the Elizabethans Nowadays, since microphones are more sensitive and accurate, many simple objects produce noises unsatisfactory, being capable of producing neither that sound exactly like what they are, and thus crescendo nor diminuendo. One hot afternoon in present no problem to the sound-effect men, the summer of 1933, Kelly was sitting alone at a who keep storerooms filled with sewing machines. kitchen sinks, music boxes, clocks, milk bottles, and worrying, as it happened, about rain effects. china, mixing bowls, slot machines, telephones, cash registers, dice, poker chip, ping-pong sets, and sprinkled a leaf of lettuce. The resulting life sound was impossible. For example, a real swords, knives and forks, blocks and tackles,

-a few peas in a drumhead. This was admittedly lunch counter, eating a tomato-and-lettuce salad Absent-minded, he picked up the saltcellar sound, a gentle, familiar patter, intruded upon marbles, bed-springs, and roller skates. However, his meditations. He (Continued on Page 776)

Music and Culture

(Right) There is still a large

demand for the long stabilized

type of grand piano such as this

(Below) This small Kimball grand

with especially graceful lines has an obvious domestic appeal.

cessity in the progressive household as the attractive Everett model in this modern home indicates.

> (Right) Baldwin's striking new acro-sonic model in Louis XV style presents g restrained appearance worthy of its fine artistic reputation.



EVERYONE at the Schuyler Hills Country past. Never had there been such a gallery of distinguished visitors and never had there been such fine club spirit. The clinking of giasses and the laughter of the

younger set in the ciub's "Nineteenth Hole," as the main room was called, was particularly gay on the November Saturday afternoon when the State Committee was to present no less than three championship cups to the club.

What dld it matter if Bobby Jones and Gene Sarazen had declined invitations to be present? There were still enough golf celebrities to make the afternoon what the papers called "a memorable occasion." Attention was drawn to the "winnahs." the smartest foursome in the club. Just look at its members! There was Nick Putnam, former New York dramatic critic, who knew all the smart answers in the great quiz on the local radio: there was Len Taggard, discoverer of the new plastic made out of peanuts, soy beans, watermelon seeds, or what have you; there was Bob Owen (everybody knows "Dr. Bob"); and most interesting of all, Herb Beston, who had even received special mention in Time, Fortune, and The Saturday Evening Post, but who still blushed when his friends pointed him out as a coming man. Beston was seating himself at the piano when Putnam whispered to Taggard:

"Never knew anyone like him. He's a virtuoso at everything he touches. Just listen, the moment he starts playing everyone stops talking, just as they do when he steps on the putting green-"



(Above) This highly distinctive model of the new Storytone plane by Story and Clark embraces the technical amplification that is attracting wide

(Left) A standard small model grand by Weaver suitable for the home of to-day.

(Right) Georgian influences are clearly seen in this handsome Minipiano made by Hardman-Peck.

The Christmas Piano and the Nineteenth Hole

Eliot S. Harvey

Steinway's new modern design is characteris-tically chaste and original, fitting handsomely with the newer styles of home decoration.

"What's that?" interrupted Taggard. "Chopin ful grand piano, which he presented to us last or Brahms?" "Search me," laughed Putnam, "I'm like the

Englishman who said that he could never tell the difference between God Goes the Weasel and Pop Save the Kina.'

body's looking at you."

At the end of Herb's solo, followed by a quickly demanded encore, the President of the club arose loned custom and present you, Herb, with an

"I want to thank Herb for helping us win not only one of the toughest championships of years, I am presenting you just now, on behalf of the but also for his greatly appreciated interest in Committee, with this cup, which you so ably won

Christmas. "It is clearly an honor for this club to have as

a member one who has attracted national attention in different fields-one who is recognized for his high executive ability in industry, wise judg-"Shut up, fellows!" exclaimed Dr. Bob. "Every- ment in labor decisions, and for his fine constructive imagination.

"We wish that we might revert to the old-fashengraved testimonial of our esteem, which you would probably send promptly to the garret, but the club and for his generous gift of this beauti- in the tournament." (Continued on Page 782)

(Above) Wurlitzer's Style 800 gives a new note in home furnishings in the modern sense.

(Right) The Console Minuette presented by Winter and Company is representative of the pioneer ideals of this firm to make an attractive and practical instrument for the modern home.

(Above) The modern smaller home which has created an imperative demand for the newer type plano finds an excellent response in this chaste Lester model.

(Left) Gulbransen's new model is eminently suited for the home in which music is a part of the practical everyday life of the family.





NOVEMBER, 1940

Recent Records You Will Enjoy

Peter Hugh Reed

nounced by the major companies in August, we his playing full justice. The selections are: Pasinvite them to call upon their nearest record dealer, to learn the facts. Records now cost less than at any time in the history of the phonograph. When records by Toscanini, Beecham, Stokowski, Koussevitzky, Heifetz, Flagstad and and all the other great celebrities can be bought Héroïque. for one dollar each, there is far less reason than in the past for an American home to be without two-piano teams now the best in recorded music. If readers desire assistance in selecting choice recordings of any given works, we invite them to write to us. A self-addressed stamped envelope should accom-

pany all requests. Among the high lights of recent record lists is pieces: the Russian the third and last volume of the Chopin "Mazurkas", as played by Artur Rubinstein (Victor set M-691). In these Polish dances, Chopin un- rouchka" and Mischa questionably found a spiritual congeniality and Levitzki's Valse Tzian artistic inventive, for they are among the most enduring manifestations of his genius. As disc 2096). The infecone writer has said: in them, "he is unrivalled, downright fabulous." The late James Huneker was under the firm conviction that "no compositions are more Chopinesque than the 'Mazurkas." The Polish pianist, Artur Rubinstein, has played all fifty-one of the mazurkas for the phonograph, and the present album, which contains sixteen, is mainly concerned with those of Op. 56, 59, 67, 68, and 69. Rubinstein plays these works as persuasively as any living pianist we might imagine; his is truly a notable, artistic achievement. It has been aptly said that students will do well to notice "the careless and captivating swing that Rubinstein imparts to the inevitable triplets that the mazurka rhythm abounds in," for therein lies in part the secret

ance of "No. 28 in A major, Op. 101" a most rewarding performance. (Columbia album X-172.) The one other recording of this work available is by Schnabel, in a Society Set. Of the two recordings, we prefer the Gieseking for its more sensitive exposition of dynamics and better reproduction. There is a sensuous beauty in the opening movement of this sonata which, as inspiration for a host of Romantic composers . . ." The slow movement attains the lofty nobility unfortunately the pronounced echo to the Murepresentative of Beethoven at his best, and the finale reveals the composer's strength and heroic courage. Although not a long work, this sonata is rich nevertheless in emotional content and profound thought. The present recording deserves

of their success in performance.

HE DRASTIC PRICE REDUCTION on all to be included in practically every record library. phonograph records has made the world, Dr. Charles M. Courboin, the organist, is heard as one correspondent suggested, almost a to advantage in a program of César Franck's ormusic lover's paradise. If any readers are ungan works (Victor set M-695). He is in complete familiar with this new scale of prices, as an-sympathy with the music, and the recording does

> ment from "Chorale No. 1. in E major"; "Chorale No. 3, in A minor"; and Pièce

One of the best hefore the public. Pierre Luboshutz and Genia Nemenoff, aptly turn their attention to two encore Dance from Igor Stravinsky's "Pétgane Op. 7 (Victor tious verve of the Stravinsky dance is particularly well con-

Wanda Landowska, eminent harpsichordist, gives a brilliant, sensitive and enthusiastic performance of Haydn's familiar "Concerto No. 1, in D

major, Op. 21." (Victor Album M-471.) The con- that Stokowski made with the Philadelphia Ortention of those who believe that finer-grained chestra five years ago for Victor, one finds an characteristics are obtainable in this music when performed on the harpsichord is borne out by comparing Landowska's performance with that of Roesgen-Champion on the piano (Columbia Those interested in the later piano sonatas of set X-118). So wholly delightful is this work and Beethoven will find Walter Gieseking's perform- its performance that we urge the reader to be sure to hear it.

Of the several Organ Concertos by Händel that E. Power Biggs and Arthur Fiedler and his Sinfonietta have played for the phonograph, "No. 11, in G minor, Op. 7, No. 5" (Victor discs 2099/ 2100) is perhaps the most enjoyable. This is occasioned in part by the better balance obtained in the recording between the organ and the or-Schauffler has said, "provided an inexhaustible chestra. Biggs plays on the Baroque organ of the Germanic Museum at Harvard University, but

ARTUR RUBINSTEIN

seum somewhat mars the recording. Perhaps for this reason the spirited side of the music is best set forth in the records. In the present performance the players have rearranged the order of the movements, playing the second as the finale. Columbia and Victor simultaneously issued

new recordings of Brahms' "Symphony No. 2 in D major, Op. 73"; one by John Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia set M-412) and the other by Eugene Ormandy and the Philadelphia Orchestra (Victor set M-694). Curiously, the approach of the two conductors to this work is widely divergent; that of Barbirolli being a vigorous, yet strangely loose-reined one, while that of Ormandy, although more mindful of the lyric chararacteristics of the work, is much over emphasized. Neither performance shows the subtlety and finesse of the Beecham reading (Columbia set M-265), and even though the newer sets are better recorded than the latter, we still prefer the Beecham performance.

Prior to departing on his South American tour with his newly formed All-American Youth Ortorale No. 4 from "Six Pieces for Organ"; Move- chestra, Leopold Stokowski recorded several

The first of these to he issued is the "Symphony No. 5 in E minor, Op. 95" from "The New World" by Dvořák (Columbia set M-416). This performance truly testifies to the remarkable results that the conductor obtained with the new orchestra after only two weeks' rehearsal. It was quite apparent from the recording that Stokowski had moulded these young American players into a superb organization, one which performed with the brilliance and style of a fully seasoned orchestral body. Comparing this new set with the recording of the Dvořák "New World Symphony

enthusiasm in the playing of the younger group which is less apparent in the older orchestra. There are points of favor, however, in both sets: and not the least of these is the richer beauty of string tone of the Philadelphia Orchestra.

Dimitri Mitropoulos and the Minneapolis Symphony Orchestra give the most forceful recorded performance of Beethoven's Leonore Overture No. 3 (Columbia set X-173) since the Mengelberg version. The Greek conductor stresses the drama of the music to the utmost, but shows a strange disregard for its lyric beauty. Moreover, Mitropoulos does not convey the blending of strength and delicacy that one finds in the Bruno Walter performance of this overture. Even so, from the recording standpoint, this new set is unmatched in vivid realism.

Great musicianship is surely evidenced when one artist makes the listener forget the superlative performance of another. This is proved in Nathan Milstein's poised exposition of the Tschaikowsky "Violin (Continued on Page 774)



HEIMO HAITTO

This amazing fifteen year old Finnish violinist genius, both of whose parents were lost in the Russian on-slaught on Finland, is now a leading figure in "There's Magic in Music", the splendid new movie dealing with the National Music Camp at Interlochen, Michigan.

CHEDULED FOR NOVEMBER RELEASE Ocomes "There's Magic In Music", Paramount's gesture toward disseminating information about the famed National Music Camp for young Americans, at Interlochen, Michigan. Dr. Joseph E. Maddy, founder of the Camp and professor of radio music instruction at the University of Michigan, served as technical adviser for the production, and many of its scenes were filmed directly at the Camp site. The picture has Director Andrew Stone was filming a plot, of course, and stars, but its chief interest would seem to lie in the Music Camp itself.

The history of Interlochen began in 1928, when Dr. Maddy organized this unique, guild-like form ers. Heimo saw the war-birds; with of providing musical instruction for some three hundred and sixty boys and girls from all parts of the country. Membership selection is competitive; each scholar comes as the "champion" of his section, and almost all are of 'teen age. For eight weeks, from mid-June to mid-August, the students live at the Camp; practice daily; receive instruction from recognized masters in vocal, instrumental, and group music; and work together for the learning and propagating of the best in music. Capable of anything from Bach to The Beer Barrel Polka, the youthful vocal and instrumental groups render Sunday concerts and broadcast over national airways. The work of Interlochen is a genuine contribution to American music-craft, and Paramount Studios have musicians perform the Toreador Song from "Carnow devoted their vast facilities to making it men" and the Trio from "Faust", simultaneously. better known

A Prodigy from Finland

The plot of the picture (which may or may not prove an unalloyed asset to the Michigan music camp) is a fast moving, adventuresome romance appeal. Further, new words have been written of the "Under Pup" type. A gifted young singer, for the arias, which are said to advance the plot when the show is raided, finds a sponsor who is wood has never shown itself lacking in that interested in the Camp, and is paroled on condition that she go to the Music Camp to improve herself generally. Her adventures in adjusting herself to the new atmosphere form much of the action, and offer an excellent opportunity for

Music in Film-land Donald Martin

in the end, to be sure, and the regenerated heroine saves the day for the Camp in a contest performance with big name professionals.

The cast includes Susanna Foster, Allan Jones, Lynne Overman, Margaret Lindsay, and a number of highly gifted child musicians chief among whom are William Chapman, seventeen year old baritone, and Heimo Haitto, a sensitive faced lad of fifteen, who ranks as Finland's greatest violinist. Now an orphan refugee in the United States, Heimo (Hay-mo) is making his film début in the Interlochen picture. He left Finland after his father and brother were killed fighting the invading Russians, and his mother and younger sister were lost in the civilian retreat from Lake Ladoga, Finnish citizens, well acquainted with the boy's great gifts, urged him to come to the United States. He has been in Hollywood less than six months, and has learned to speak English. His filmed directing of a two hundred piece sym- their form as well as in their content, express the

phony orchestra is nothing novel to Heimo, who has conducted the Finnish Symphony Orchestra and similar organizations in Norway and Sweden. On the set, one day, when Producersequences near Mt. Wilson, a group of army bombers, on test flights, zoomed low over the company of picture playstark horror in his eyes, he mechanically dashed for cover.

"It was something I could not help," he explained later.

The boy marvels at the peace and security of America (taken for granted by so many of us!), and dreams that he may one day hear that his mother and sister have not perished, but are well and sailing to join him here.

The professional opera troupe appearing in the film includes Irra Petina and Richard Bonelli, both of the Metropolitan. By way of novelty, two separate groups of singers and

The music is counterpointed and the effect is satisfying, if somewhat amazing, harmony. Mr. Stone, in commenting on such streamlined overhauling of pera, explains that great music presented in distinctly modern form, will have wider found playing in burlesque, gets into difficulties of the picture. It all sounds daring, but Holly-

seeing Interlochen at work. It all turns out well quality. "There's Magic In Music" should be good entertainment; beyond that, it deserves credit for focusing national attention upon the work of the Interlochen Music Camp.

Music and Action Synchronized in "The Long Voyage Home"

In directing Eugene O'Neill's sea drama, "The Long Voyage Home" (for Argosy, at Walter Wanger Studios). John Ford has managed to combine a distinguished story, the spirit of the sea, and a novel and interesting method of musical treatment. This new sea play is an intimate drama of a group of virile social outcasts at sea, who hunger for the land, and grow impatient and difficult to handle as their confinement aboard ship continues month after month. Realism and simplicity sound the keynote for the picture, and its mood has been adroitly recaptured in the score. Mr. Ford has striven for tonal effects which, in



ALLAN JONES and SUSANNA FOSTER Stars in "There's Magic in Music"

basic spirit of the action. His theory of musical obbligato is that motion pictures must avoid a mere accompaniment of sound; rather, the music must become an integral part of the action itself All of which is sound reasoning, based on the precedent of experience and Wagnerian music drama. Frequently, explains Mr. Ford, we witness a filmed scene of struggle-war bits or street fighting-where turbulent music is required; but what happens is that the studio's symphony orchestra supplies the sound, regardless of the fact that symphonic renditions are seldom available at the moment when the fighting actually occurs, and are consequently quite out of harmony with the actuality of such a scene. Similarly, a cottage scene may show a man (Continued on Page 771)

THE ETUDE

MUSICAL FILMS

The Etude Music Lover's Bookshelf

PIONEERS IN THE TONE ART

On the walls of a Baltimore tavern there once was a series of frescos which displayed Baltimore's "firsts." Many other American cities proudly boast of their "firsts." There is a natural human curiosity about getting at the source of things David Ewen has written a book aimed to penetrate the historic archives with the view of discovering the sources of musical composition. In this he has given particular attention to personalities whose works are more rarely heard in lark in the sky. The writer has talked with many our concert halls, such as Rameau, Schütz, Dittersdorf, Kuhnau, Field and Buxtehude, all of whom have contributed something significantly

The author delves into early opera and oratorio. early instrumental music and new musical forms; and he has brought to the surface much unusual information not generally found in books about music

"Pioneers in Music" By: David Ewen Pages: 280 Price: \$2.75

Publisher: Thomas Y. Crowell Company

FATHER AND SON

The famous Strauss family of Vienna has by no means been neglected in biographies. One of the best we have seen, however, is that of H. E. Jacob, translated by Marguerite Wolff. It is particularly valuable because the author has had available original sources of reference to which many other writers upon this phenomenal family have evidently not had access. The writer has always had the opinion that the elder Johann Strauss was perhaps overrated and the younger underrated. However, we are glad to know that no less than Richard Wagner said of the younger Strauss, "His is the most musical head that I have ever come across", and that Schumann said, "There are two very difficult things in the world. One is to make a name for oneself and the other is to keep it. But let us give all praise to all the masters-from Beethoven to Strauss"

Brahms, of course, was one of the warmest admirers of Johann II. His close and beloved companion, Jacob, writes, "Brahms played Strauss waltzes with great enthusiasm, as Liszt, a generation earlier had been a brilliant performer of the waltzes of the elder Johann." Brahms' own waltzes, written in 1865, conformed so closely to Viennese taste that this cannot have been accidental. His performance of the Blue Danube with an improvised introduction was, as Lindau relates, a marvel. Unfortunately, none of it was written down

The melodic fertility of Johann II was nothing short of a natural phenomenon. Many men have gained the reputation of being masters, who have created during their lives only a few tunes which time has permitted to survive. Certainly Johann II was one of the most melodically fecund of all composers. He ranks with Schubert, Chopin and only a few others in this gift. The writer has often noted that where one is endowed with this heaven-born gift, the melodies themselves have two characteristics, the first of which is that they seem to bubble forth with the fresh and fluent ease of a forest spring. The tunes are writB. Meredith Cadman

composers of this type, and they all seem to be unconscious of the operation of composing, as was Mozart. Stephen Foster just sang his melodies and permanent art works were born. His musical knowledge was very limited, but we often wonder if such a man is not the real composer rather than he who struggles to create great works through a kind of barrage of complicated

It is not surprising that in the last chapter of the book, "America's Challenge, and Victory over European Dance Forms", Jacob has given foremost position to John Philip Sousa, who, from the



STRAUSS THE PATHER The face of Johann Strauss II is fairly familiar to musical readers. Here is that of his father, who was equally famous in his day.

melodic group, was one of the most original of all composers. It may safely be said that none of the scores of Sousa tunes resembles any tune previously composed. Jacob pays a very definite and deserved tribute to the great band master.

Jacob gives valuable information upon those who make up the Strauss family. The most famous are, of course, Johann Senior and Johann Junior. The elder Strauss was the son of an Austrian innkeeper, Franz. He was baptized in the Catholic Church by the Carmelites. Oscar Straus (one "s"), composer of "The Chocolate Soldier" and other Viennese operettas very much in the Strauss style, is not related to the earlier ten with the unconscious ease of a song of the family. Adele Strauss was the third wife of

Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

Johann II. Because Johann had been divorced, he became a Protestant in order to marry Adele: and in doing this he gave up his highly valued Austrian nationality. Adele helped him greatly by inspiring him to write "The Gypsy Baron." Jacob writes "When Strauss married his third wife, he was fifty-eight years old. After his death she said. 'I never had the feeling that I had married an old man." Strauss was inwardly a young man. As his music never really altered-never grew older, or colder, or hardly even seemed more serious in the sense of being more mature-so the primary base of his music, the human being in Strauss, never altered, Eduard Strauss was a brother of Johann II. He was ten years younger than his brother and a competent conductor of distinguished appearance, but of second rate ability as a composer. Josef Strauss was a brother of Johann II. He was said to resemble Franz Liszt and was a conductor of ability. Richard Strauss, famous Bayarian master, is not related to the Vienna Strauss family, Nelli and Terese Strauss were sisters of Johann II, and Ferdinand was a brother who died young.

Jacob's romance of this remarkable family is a "must" volume for the musical library, but it is also a very captivating book for the casual musical reader

"Johann Strauss Father and Son" Author: H. E. Jacob Pages: 385 Price: \$3.25

Publishers: The Greystone Press

A WAGNER LEXICON

Perhaps the last step in earthly fame is to have reached a state where a dictionary is required to encompass one's works. The writer has not time to check upon the possibility of Wagner dictionaries in other tongues. It is hard to believe that they may not exist, as Wagner now has been dead these fifty years. However, this is the first book of this type that we have seen in the English tongue. It is the type of book one would expect to originate in England, by an English writer and an English publisher. This is, however, published in America.

The book gives the stories and arguments of Wagner's Music Dramas, lists of the original casts, dates of the composition of the music, lists of musical compositions other than operas, short biographical sketches of Wagner, his family and antecedents, his friends, (Continued on Page 787)

Sound Waves Over the World

Alfred Lindsay Morgan

the day on your radio calendar as an important All-American Youth Orchestra, "These auditions." date. In the meantime, Hans Wilhelm Steinberg, said NYA Administrator Aubrey Williams rewho officially opened the series of the NBC Sym- cently, in announcing the radio concerts "diswho ometris, will conduct the three Saturday closed to us that there were thousands of young night broadcasts prior to Toscanini's first appearance of the season.

On October 13th, the New York Philharmonic-Symphony Orchestra resumed its eleventh consecutive season of Sunday afternoon concerts on the air (Columbia Broadcasting System, 3 to 4:30 P.M., EST). On this date John Barbirolli officially began his renewal engagement of two years as the orchestra's regular conductor, and the orchestra entered its ninety-ninth year of existence. The commentator, as he has been since 1936, is again the distinguished composer, critic but to-day it has a membership of and author. Deems Taylor, An impressive list of one hundred and nine. The ages of soloists is announced for this season, which includes, among other prominent artists, pianists twenty-four inclusive. Each member Ania Dorfman, Jose Iturbi, Artur Rubinstein, and receives twenty-two dollars a month Rudolf Serkin: violinists Adolf Busch Nathan Milstein, Albert Spalding, and Joseph Szigeti: and the violoncellist Gregor Piatigorsky, During the mid-season, two noted leaders are scheduled as guest conductors: Bruno Walter, who has been associated for many years past with the orchestra, and Dimitri Mitropoulos, director of the Minneapolis Symphony.

As it has been previously done each year with the regular concerts of the Young People's series Symphony Orchestra of sixty-five of the New York Philharmonic-Symphony Orchestra. CBS will broadcast those given on November 2, December 14, January 11, February 15, March 22, and April 19. Rudolf Ganz, the noted conductor-pianist, will direct all of these concerts

Besides being this country's oldest orchestra (it was founded in 1842 as the Philharmonic Society of New York), it is also the third oldest in the world. Sixty-three players were in the original organization, but to-day the orchestra numbers one hundred and four players. Compared with three concerts given in its first season, one hundred and nine were presented last year. Most of the great conductors in the music world have led the orchestra in its almost a century of musical life.

The Sunday morning series of orchestral programs (CBS, 10:30 to 11, EST), given in leading cities by the symphony and concert orchestras of the National Youth Administration, has been fittingly characterized as "an important step in our musical history." NYA organizations in New York. Cleveland, Chicago, Philadelphia, Pittsburgh, as well as others from the states of Alabama, California, Florida, Georgia, Massachusetts, New Hampshire, and Rhode Island are scheduled to play in this series. The sponsoring committee is composed of Mrs. Franklin D. Roosevelt, Mayor F. H. LaGuardia of New York, and James C. Petrillo, president of the American Federation of

HE BIG NEWS of the National Broadcast- Musicians. The programs are non-commercial ing Company this month is the return of and an outgrowth of the recent NYA auditions Maestro Toscanini on November 23rd. Mark through which Leopold Stokowski formed the people with great ability and feeling for music who ought to have a chance to learn

and be heard. Now we are going to be able to present their ability to the public . . . This is an important step in our musical history." The NYA was formed in June, 1935, as part of the WPA to help young people through school or provide work for those attending school part time. The group was founded with about forty players. the players range from eighteen to for sixty hours work. Readers will find the programs of the NYA groups, we believe, of considerable interest.

A New Conductor for a Famous Orchestra

"A woman's as good a musician as a man," says Izler Solomon, who conducts the famous Chicago Woman's players, in the "Design for Happiness" programs (heard Sundays, 5 to 5:30 P.M., EST-

CBS). Solomon contends that the fifteen years this organization has been together has produced a perfection in ensemble playing without destroying any of the individuality of the solo players. If you listen in on one of the "Design for Happiness" programs, we believe you will agree with the conductor on his estimation of his lady players. A list of noted soloists is scheduled to appear with this orchestra, and the programs are appropriately divided between orchestral selections and featured numbers. Solomon, an energetic man of thirty, has been, according to his sponsors, "a perfectly willing guinea pig for American music." The conductor himself says, "Only by playing it can American music be advanced. I shall continue to perform as liberal a number of such works as possible in my new series of programs." Although in existence for fifteen years, the Chicago Woman's Symphony Orchestra had fairly tough sledding until last year when Mr. Solomon took over its direction. Whether or not the ladies agree with him we can-

not say, but maybe there is something in his assertion that the girls "take orders better from a man"

When "Saturday Night Serenade" completed its broadcast on Sentember 28 (CBS network), it officially began its fifth season on the air. Regarded as one of the most popular and melodious variety radio shows, this broadcast has never altered its form of entertainment. Gus Haenchen. who directs the orchestra, says, "People like our program because we offer them real variety. Our anneal is to listeners with varied tastes: we try to give them a tuneful blend of the best ballads of vesterday, and the popular hits of to-day and a generous portion of good dance rhythms." Mary Eastman, the soprano star of the half-hour musical production has been with it since its introduction on the air. She first came to the Columbia Broadcasting System back in 1932, Originally, she planned to become a planist, but as early as her thirteenth year she began her vocal studies Born in Kansas City, she studied at the Chicago



IOHN BARBIROLLI, English-born conductor of the New York Philharmonic-Symphony Society, who has met with distin-guished success in America.

Musical College and later in New York under noted musical coaches. Miss Eastman has successfully appeared in musical comedies and also in recital as supporting artist to Richard Crooks and other noted operatic stars. She is assisted by Bill Perry, tenor, and the Serenaders, a chorus of fourteen mixed voices. For those who favor variety shows leaning toward the popular, we recommend "Saturday Night Serenade."

The soloists to be heard on the Antonini Concert series this season, Mutual Broadcasting System, Tuesdays, 8:30 to 9 P.M., EST, are to be Nino Martini, tenor; Vivian Della Chiesa, soprano: Hilde Reggiani, coloratura soprano; and Robert Weede, baritone. Nino Martini, the Metropolitan Opera tenor, is the first to be heard with Alfredo Antonini's Concert Orchestra. He will be featured for the first weeks and then be followed by Miss Della Chiesa, who in turn, after several weeks, will be followed by the other singers. Both Miss Reggiani and Miss Della Chiesa are seasoned opera singers; they made their initial appearances with the Antonini concerts last winter. Miss Della Chiesa will be recalled by listeners as one of the featured singers with Alfred Wallenstein's Mozart Opera series last spring. American born Robert Weede will be a new voice to the Antonini concerts, but (Continued on Page 779)

RADIO

Clear and Distinct Piano Playing

George B. Williston

common tendency to conceive of brilliance solely in terms of dynamics and speed, While these are contributing factors, their importance is largely determined by the extent to which the ground work of articulation has been laid. Although the basic step in the development of a clear enunciation is the acquisition of a true legato touch the clarity of scale and arpeggio work is greatly enhanced by the incisive quality of the tone itself. The public seems to appreciate and respond immediately to a finely articulated joint. rhythm. Fred Astaire, the famous movie and stage star as well as his negro confrere. Bill Robinson. owe their success and fortune to their wonderful rhythmic sense and articulation. Nothing is ever jumbled or ill-timed. Every step falls in its proper

In order to play a legato passage articulately at a slow tempo, it is necessary, of course, to keep each key depressed until the next tone is sounded. As the tempo increases, this problem of timing the release of a key by the depression of the one following becomes increasingly more difficult. Finally, at a rapid speed it is possible to achieve articulation only by associating the release of a key with its descent and not with the ensuing attack. In other words, to play articulately at a fast tempo, one must think in terms of staccato. It is only logical, therefore, in the early stages of slow practice, to disregard frequently the legato indications of a passage and to practice it stac-

The natural tendency, when playing slowly, is for the fingers to move slowly. However, to insure the best articulate results, the individual finger-stroke should be swift, regardless of the tempo. This sharp impact of the finger against the key will not only produce a more brilliant tone, but will be attended by a more prompt finger rebound. While the method of attack will vary with the amount of tone required, the key release should in all cases proceed from a relaxation of the finger. Any vigorous movement of the finger away from the key is ant to hamper the control of the following attack.

The effect of brilliance in forte passages is often dulled by an over-emphasis upon the release of arm weight. The transfer of arm weight from one finger to another tends to retard the speed and also to affect the incisive quality of tone. The upper- and fore-arm should be largely supported by their own muscles. Any tension beyond that which is required to keep them in a lightly suspended state will only serve to impair the freedom of the fingers. If precision in key attack and release is to be maintained, the volume of tone in passages marked ff must be chiefly the result of finger and hand exertion. The execution of

HERE EXISTS AMONG PIANISTS a rather traction. To obviate this difficulty, the music should be practiced with an ample wrist staccato.

Clear Articulation

Clear articulation is more difficult to realize in passages that require a considerable spread of the fingers. Wide intervals tend to force the fingers into an extended position. For example the following excerpt, from "Rhapsody, Op. 119, No. 4", by Brahms, must be played by the normal hand with only a very slight flexing of the middle

there is a corresponding loss in quantity and incisiveness of tone. The spread of the hand here can be greatly reduced by allowing the arm movement to carry the hand from one key to the next. This will, of course, necessitate the use of the staccato touch. This approach should be given special emphasis in the case of small hands. Fore-arm rotation plays a very vital rôle in the acquisition of clear articulation. Its effectiveness as an adjunct to incisive finger attack is particularly apparent in such passages as Ex. 1. If these adjustments are incorporated into the student's technic, they should compensate for limited reach to the extent that it no longer assumes the proportions of a serious handicap. Often the articulation of such passages can be further increased by the use of a high wrist. This tends to draw the fingers into a position more nearly vertical to the keys. Thus the impact against the key is met by the rigid, bony structure of the finger and the resultant tone is more brilliant.

Difficult Fingers

Articulation is perhaps most difficult in passages which involve the frequent use of the fourth and fifth fingers. The movement of these fingers in forte passages is largely effected by muscles located in the fore-arm. It is apparent, then, that the maximum efficiency can be obtained only when these are brought into perfect alignment with the fore-arm. If we attempt to play the following passage (from "Fantaisie-Impromptu", by Chopin) without arm adjustment. we find that the hand is deflected to the right while the fourth and fifth fingers are playing:

The angle thus formed forces the fingers to operate at a disadvantage. To facilitate the leversuch passages, however, requires a firmness of age of these fingers, the arm should be allowed hand that often leads to excessive muscular con- to swing out until the little finger forms a

straight line with the fore-arm. This is certain to result in a more incisive tone as well as in a more perfect control of key release.

The arm adjustment recommended here should not be confused with the one previously described. In the former case, the right-angle position of the arm in relation to the keyboard remained unchanged. In this instance, however, the arm pivots, forcing the elbow to move a greater distance than the hand. It is not intended to replace the first type of movement, but merely to supplement it. The problem of fourth and fifthfinger articulation is accentuated in passages such as the one from Valse Oubliée, by Liszt, shown here in Ex. 3, where dexterity is further curtailed by a lateral extension of the fingers

Here the demand for a free play of the arm is even more imperative. Such exercises as this in Ex. 4 are excellent for developing the articulation of the fourth and fifth fingers:

These should be executed with a gradual pivoting of the arm on each finger. If this movement is timed accurately, the relative position of hand and arm will have returned to normal by the time the top note is played. As the exercises also involve a wide spread of the fingers, they can be practiced to advantage with the staccato touch. In all such fingers, the habit of coordinating arm and fingers can be more readily assimilated by first practicing them with a very light touch.

High tones are more penetrating and have less sustaining power than low tones. They therefore lend themselves more readily to clear articulation. To maintain the effect of uniform articulation in all registers, greater attention should be paid to a distinct separation of lower tones. This excerpt, for example, from "Sonata On. 53", by Beethoven, must be played with at least a semistaccato touch, if it is to sound clear and bril-



Incisiveness of Tone

In the matter of articulation no composer places more exacting demands upon the executant than Bach. The problem is particularly acute in such a passage as this from his Prelude. No. 7, where a certain tone is sustained throughout the duration of a figure:

Clear articulation is possible here, only when there is no more (Continued on Page T72)

The Demand for Unusual Song Programs

This is Part Second of the very colorful conference upon the Art of Program Making

OUBTLESS, THE PROGRAM which created the most discussion over the longest period of time was the one which included a group of American popular songs by Irving Berlin, Jerome Kern, Walter Donaldson and George Gershwin, and which presented Gershwin, for the first time on a serious program, not only as a composer but also as a pianist.

Can you imagine Alexander's Ragtime Band and the first performance of the great narrative aria from the "Gurrelieder" of Schön-

berg on the same program? Well, each had its to be called "Rhapsody in Blue", which was to turn, and it is unnecessary to tell which created the sensation. I did not "jazz" the songs but sang them "straight", after having studied them with the same care for line and phrasing as I would songs by Schubert or Schumann, or by any one of the most earnest composers of the present

But the accompaniments presented the most serious problem, because no regular accompanist could do justice to the particular technic required for jazz playing, as the written notes are very simple and the real accompaniment is the one improvised at the moment. In my dilemma it number of years I made my was suggested that one of the publishers in "Tinpan Alley" had in his employ as a "plugger" a planist who could read notes; so off I went in search of this young man. When found, he turned out to be a tall, modest, but charming young fellow with a strong, interesting countenance, who was then beginning to be known as a successful composer; and, without knowing him, I had picked three of his songs for one of my groups.

When he first heard my proposition, he was very doubtful and hesitant, first, because he did not quite get my idea, and second, he never had accompanied, or played in public, and the thought of appearing before a really musical audience was somewhat terrifying to one of so little experience. On reflection, however, he decided that if I were willing to take the chance, he would do the same. By that time he was becoming sincerely interested and quite keen to begin work. His salary was then but fifteen dollars a week; and, when I tempted him with an offer of three dollars an hour, the deal was on; rehearsals immediately started, and there was the beginning of a great career and of a friendship which was to be tragically cut short some fifteen years later. His name was George Gershwin. It was my privilege to present this young composer and pianist to ing the same model on a dozen other people. Let the musical public. And for the first time the style in vogue be forgotten. Let the gown American popular songs were accorded the dignity of a place on a concert program; and, as one critic so aptly wrote, we "made a lady

NOVEMBER, 1940



John Sargent's famous drawing of Eva Gauthier, in the Boston Museum. This is considered one of the finest works of the great American artist.

Eva Gauthier

Distinguished French-Canadian Soprano

Secured Especially for The Etime By Stephen West

decided he too would give a recital. Then and there he commissioned compose a work, later

a pattern for many to copy. Even Ravel paid audience and artist in a really friendly fashion tribute to Gershwin by using some ideas from the and so adding much to their own success.

"Rhapsody in Blue" in his last work, a "Concerto for Piano and Orchestra."

Some of my programs were built from materials gathered during extensive travels in practically every civilized country of the world, and in some not so civilized. For a home in Java, where I had the privilege of studying the native music in the palace of the Sultan of Solo, I was the first white woman to bring that music to western audiences, and for many years it formed a very large part of my programs. As these Javan songs were always given in costume, that style was adopted as my trademark.

Individuality of Style

Here is a point that I would like to emphasize. If possible, have something which the public associates with you alone. Perhaps it will be a song, or the way the hair is

dressed, or the style of clothing affected. Even based on Javanese music. Sargent was living in to this day people tell me of some dress I wore Paris at that time, and some of his finest pormany years ago, that had made a lasting impres- traits and drawings are of Javanese dancers. It sion by its individuality. I never followed the style was actually a serious study of all oriental music of the day, but made my own; yes, I made them myself, so that there would be no danger of findagree with the personality of the wearer, so that the two blend into an individuality. Even the male singers might follow this rule to a mild extent.

Another innovation in my recitals was the air That concert made musical history. In the of informality which came from the singing of audience sat a very stout young band conductor, oriental songs. It was necessary to tell people

Paul Whiteman, who something about this unusual music, and the costumes worn; so that in giving a little impromptu talk I soon found that the audience was interested in knowing something about the French. our young pianist to or other languages, in which the songs might be presented. Audiences were most grateful for this information; and many singers have followed the make both of them world famous and to become custom, thus breaking down the barriers between

> Through my Javanese songs I made the acquaintance of that great painter, John Singer Sargent, who was instrumental in making possible my many appearances in Boston. At his solicitation I sat for two portraits, one of which now hangs in the Boston Museum. Many delightful evenings were spent at the home of the widely known American poetess, Amy Lowell. Most of the musical material gathered in Java was put to excellent use by the late Charles T. Griffes. in his widely known orchestral work, "Kubla Kahn", also in "Sho Yo" and in some songs. At his death the material was returned to me, then given to Maurice Ravel, whose work, as well as that of Debussy, shows the influence of the lovely Javanese music of the "gamalang"; heard by both of them as very young men. Much of what we now call "modern" music was at



Eva Gauthier in a Royal Javanese costume

that enabled me to understand and to master the contemporary, or so called "modern" music.

Advice from the "Swedish Nightingale"

Digressing now from the subject of program making, I have in my possession a copy of an interesting letter written by Jenny Lind, in answer to another asking her to explain vocal problems and how she had mastered them. Practically speaking, it is a question whether problem

Music and Study

ful for coloratura and portamento.

this very seriously

ergy and patience (two virtues which voices for the opera. for me, alas, were almost impossible), that only my burning love for Art in its spiritual sense could enperfectly.'

way, there were about forty of us, in songs. There is nothing that I did lucarnes, which is the French for the one, as I delved into both repertoires. refused for lack of time.

I should like to add to this with a was the end of that dream.

they necessitated such constant en- servatoire was interested only in grams.

A Remarkable Career

forced to undergo a most serious was the first and only time that I except for the very early works. operation on the vocal cords, because ever went to a throat doctor, since His parting advice was. "Never

other words, I had strained one of to my teacher, Jacques Bouhy. It was give it back to the enterprise. And the vocal cords, and it took well over for him that Bizet wrote the Torea- never expect any help from another five years to recover. It was only with dor Song in "Carmen." He was most artist, especially if she is already the utmost care and patience that I careful and never forced a voice, but advanced in her career." But there was able to overcome the injury and worked on the middle voice and let he was wrong; because it was from was agie to overcome the injury and work to recover the use of three notes in the pupil find out for herself and a very great singer, and not young, given me is that of assisting pupils the middle scale. Till the age of correct what was wrong. The stu- that I got my first help and entwenty-three, I was a very deep con- dent was allowed much freedom in gagements. In memory of that, I twenty-three, I was a very one of the choice of a repertoire; and for have made it a rule to assist in every In fact, musical pronunciation is complete careers, since after that the each lesson there were always two possible way any artist who needs now on a wholly different basis, due new works studied and memorized, it; and it has been my privilege to to the standards kept up by trained At the age of thirteen I was sent on which he put the finishing help many, to Paris as a scholarship student of touches. That is how I developed my the Canadian Government (by the repertoire and my sense of taste in

the harm that already had been done ing to make a coloratura out of a her farewell tour of Canada, as a discussions are especially helpful, to my voice. As she was then becom- contraito, which was a change too star in my own right on my first tour because no two singers have pre- ing rather old—seventy-six—she felt extreme. On my return to Paris, there. She got just as much excitacisely the same difficulties, but ex- that there was too much to over- however, for six months with Bouhy, ment out of it as if it had been her perfences of others are always worth come, so her verdict was that it had he put me straight again by keep- own first tour. What a privilege to be something, even if they do not apply been a beautiful voice, but she feared ing me on a Mozart aria for the ento one's own case. For instance, Jen-that a career was out of the questire six months. I have since worked to hear her every night. I know of ny Lind says in her letter, 'I mas- tion In any case, her fees were quite in London, with the late William no other young singer who began a tered the chromatic scale when I no beyond my pocketbook. When later Shakespeare, and in Berlin, with career so auspiciously. I was paid longer needed it." She stressed the it was made possible for me to meet Madame Schon-René; but this was only fifteen pounds Sterling Iseven. constant working of the middle these fees, and I called for another really a continuation of what I al- ty-five dollars) a week, and traveling voice; not to abuse the use of long interview, her only comment was, ready had done in Paris and a check- expenses. That was, to me, a fortune "When there is no money I am not ing up after years of hard concert I have been always a student, and

even survived thirty-five consecu- I never refused to listen to the com-I then went to another teacher, tive weeks in vaudaville, which is the positions of any young composer who followed the economic law of but after a few lessons my voice left hardest work in the musical field; who asked for a hearing, lest I might bel canto: "In singing you must not me, and then came the operation, but I never falled to do my vocalises pass up something that would be make use of or eat up your capital; When fully recovered I was admitted and scales for at least an hour every useful in my work, or that I might but one must know how to make the to the Conservatoire, in the class of day, and thus avoided any vocal dif- fail to encourage a talented composer most of his interest." There are Dubulle; but, on the advice of the ficulties. I never strained my voice to continue his efforts; for unless American singers who should ponder director, Theodore Dubois, I left. Be- by trying to sing too high and never the composer can hear his works cause of my size and my being a con- in any way abused it on the high performed, he cannot progress. When In the same letter Jenny Lind says, traito, he advised me to go in for notes. They were there when I a work was once chosen for perform-"As concerns my voice, my difficult concert and oratorio, as he felt that needed them. A strong medium ance, it was given the most careful tles with my throat were so great, at that time I was wasting my time range and good breathing will pull study, in order that it might have as the hindrances were so tremendous, in studying for opera, and the Con- one through the most fatiguing pro- fine an interpretation as I was able

tion. During my years of study with up to a standard that would entitle Bouhy, who was a most severe it to be heard. I now went to Jacques Bouhy, one teacher, he never once commented As a last word, be a part of what able me to go through the dreadful of the greatest singers of his time, on my progress, until my very last is being done in your time, as well slavery. My breathing was naturally and a great teacher as well. With his lesson, when he said, "I think you as a devotee of the classics. Keen very short, there was not a sign of care I overcame the handicap re- will make a career." The reason for informed of all that is handening in coloratura, and my attack of tones sulting from the operation; and it is his lack of encouragement was his the art world, including all forms of was impossible. I never heard such doubtful if there is any singer of my uncertainty that I would ever fully literature, painting, sculpture iff not an attack in anybody else. For twen- generation who did more with her recover from the effects of the op- surrealist), dancing, anything that ty-five years I have worked steadily voice than I did. In a career of forty eration on my vocal cords; but he will help to produce a highly culon the chromatic scale, and only years, under the most trying condi- lived long after I had made a suctured nature. Do not stoop with vocal five or six years ago did it come tions of illness and fatigue, only cess of my career, though he never recitals and opera, but attend plane. once was it necessary to postpone a approved of all the new music I was violin, chamber music and orchestral I too had a great deal with which recital; and even that I could have sponsoring. In fact, he refused to events. They will form your taste to cope, as very early, just as I was carried off if I had not paid attenteach me my rôle in "Pelléas et and develop a nature personality starting my studies in Paris, I was tion to a stupid throat doctor. That Mélisande." Debussy was beyond him, and style that will hold the world

of an ailment brought on by singing the one who had operated in Paris. sing for nothing, even for charity, too much when still quite young. In Even now I would like to go back Get a fee; and, if you want to do so.

A Priceless Association

Bouhy was very much surprised once were stumbling blocks to their way, there were about forty of us, in all branches of the arts). As I was not learn, if it appealed to me. when I told him of my being engaged elders. This makes me believe that too young to be admitted to the Paris Until the age of twenty-three I to tour with the great Emma Albani, the sense of hearing music itself is Conservatoire, and in order to waste was a contralto; and then, when I my countrywoman. She had been the being constantly improved. In talking no time. I went to the only teacher went to Italy to study opera, as the person he had had in mind, as he this over with some other teachers. I knew Marchesl, with whom I ar- voice was showing signs of becoming knew I was to see her in London. I I found that they all felt that pupils ranged an audition. As I was very a soprano (even as a contraito the as a Canadian had been brought up instinctively played more expressmall and thin, with a shock of range was a very large one with on the name of that famous singer. sively than years ago. There is no small and unit, wall it should be great facility for coloratura), I can Curiously enough, on her previous question in my mind that the radio black hair, markness was must be seen as a see that I had two distinct careers, tour in Canada she had been asked and the records are bettering must pressed with the size of the ease of the e

ing to Italy, and my teacher, Oxilia, my career with her and under her simple and more pleasant.

Marchesi was able to see at once pushed the voice up too high, in try- protection, and to accompany her on

the practice of the trill as most use- interested," even though I stood work and much fattguing traveling. I studied every song that attracted there with the money in hand. Which When I first came to America I me, for future use. For that reason. to give. I never sang any composi-Most important of all is good dic- tion out of friendship, if it was not

Radio Helps Music Pronunciation By Ethel C. Link

to pronounce correctly the musical announcers. Even my little pupils often surprise me by the manner in which they rattle off names which round windows so much seen in Bouly never approved of my go- A few years later I was to begin the music teacher's work more HE ABILITY TO SING HIGH TONES is not the sole accomplishment to assure a successful singing career, but it is one of the many necessary and exacting requirements of the

The correct singing of high tones requires what is known as an open throat, and this open throat must be coordinated with a practical understanding of breath support.

Let us first consider an open throat, and get a workable comprehension of this action or position. Stand before a mirror so that you can watch your entire face, and particularly the front of the throat, just below the jaw. Now-take a glass in your hand, as if about to take a drink, Bring the vessel up to your mouth quickly, and notice how, just as the glass is raised, you draw in quite a deen, quick breath through the mouth,

You will observe that as you draw in this quick breath, the throat expands, or your neck becomes fuller in front, and the inside of the mouth, back of the tongue, is dilated or distended. Take a breath in this way again, quickly, and carefully notice this physical action. The throat has opened because of the quick intake or gasp in of the breath. This is one way of explaining an open throat.

Now let us try another way to attain an open throat-the imaginary yawn. Sometimes the desire to yawn comes at an inopportune moment, and you are compelled to keep the mouth closed to conceal the yawn. Although you suppress the outward manifestation of the vawn, the inward physical action is opening the throat to a marked degree. The internal distention is so great that if you should try to speak, your words would sound greatly distorted. This type of open throat is too extreme to be used in singing, but is an excellent example of an open throat.

Place your hand gently upon your throat as you perform these two actions once again In both instances it will be noted that the outer throat expands, and the "lump" in front of the throat—the larynx or "Adam's Apple"—descends slightly, and sometimes profoundly, as the throat opens. The phrase we use in explaining this is: "The throat opens up, downward,"

Before going further, you should understand breath support.

Breath support may be described as the lifting of the chest, ribs, and waistline as the breath flows out. Stand upright, inhale a breath and see that your chest is lifted high. Now notice that, as the breath is released, your chest naturally begins to sink. Now reverse this procedure: as the breath is released, deliberately lift your chest and hold it up while you exhale. This action is what we call breath lift or breath support: which

brings into action all the expiratory muscles in a

consciously controlled manner.

Now sing a few words softly on one of your low or middle tones, and apply the rule of open throat and breath lift. You will find that the tones become too distorted to sound pleasant, and you thus realize that this action is not for low tones. The action should begin only at about your first head tone-or first high tone. "But," you say, "which is my first head tone?" Every singer. young, old, inexperienced or experienced, can readily tell which is the first high tone to bother him; and that is the note or tone where you will find the open throat and breath support a great

The open throat necessary for high tones means that, beginning at a defined point in each singer's ascending scale, the larynx and adjacent parts should descend inversely to the ascending scale. The extent of this movement varies with the individual voice. As the larynx descends, the dia-

High Tones and How to Sing Them

Frederic Charles Freemantel

Frederic Freemantel, born in London, was a pupil of William Shakespeare, Alberto Randegger, Sir Joseph Barnby, Dr. Hugh A. Clarke and others. He has appeared as tenor soloist at festivals, concerts and oratorio performances. His American début was made in Aïda in 1906. For some years he has maintained a New York studio.-Editor's Note.

phragm is lifted, causing a constant breath pres- Annie Laurie and Songs My Mother Taught Me. sure against the descending larynx. If, in the ascending scale, the larynx and adjoining parts ascend with the scale, your tones will be white, pinched, tight and brassy, and your voice will quickly deteriorate.

The correct downward movement of the larvnx and its parts is very slight at the point in the scale where this movement begins. The descent should not be compelled by any physical effort aside from breath support. It can and should be brought about by the use of the correct singing word and the thought of the open throat with breath support.

With low voices, this open throat and breath lift will prove helpful when applied on or about one of these notes

High voices will find it practical to begin on or

It is wise to sing up and down a scale slowly, making the top tones of your first scale, your first "high tone."



Good experimental phrases will be found in

VOICE



The correct sound of the upper tones of the woman's voice can be detected as she calls, "Hoo! Hoo!" to attract the attention of some friend at a distance

This "Hoo! Hoo" sound is invariably the "head voice." This same free and "popping out" sound is observed even in the voice of the non-singer. when she calls out in this manner. The proper detection, appreciation, and development of this sound into the glorious singing sounds of the woman's upper tones, can be accomplished by the alert singer who applies the rule of open throat and breath support to this freely produced "Hoo! Hoo!" sound.

Here is another illustration which may help someone gain the courage and confidence to sing high tones. Have you ever heard a terrified woman scream? Did you ever hear a higher, more penetrating top tone? Just analyze how this is brought about. First-there is a very quick inhalation of breath, the mouth and throat being opened abnormally; and out comes the scream which the tense body revulsion to the situation has caused

This same "scream" could be transferred into wonderful, singing high tones, if the physical action and mental reaction were controlled by polsed thought. We do not recommend screaming for singing; it is only to the way it is done that we wish to draw your attention.

Almost all male voices have soft upper tones. usually referred to as "falsetto." There is a difference between this falsetto and the male head voice. The difference is this: the falsetto is produced with a high position of the larynx, while the head voice is the result of a lowered position of the larynx brought about (Continued on Page 772)

THE ETUDE

A LMOST EVERY ORGANIST at A some time has felt that the instrument which he plays lacks adequate tonal resources. This is especially true of organists who play the older instruments. As a matter of fact, the average organ of twenty-five years ago is larger and has a greater variety of tone than the average organ built today, although such may not seem to be the case when the console stop lists are compared. This article is written in the belief that many organs have within themselves much tone that is being wasted. When we speak of wasted resources in the organ, let us bear in mind that there are two ways of wasting a tone: by using it too much, and by not using it at all.

If the organist feels that his instrument does not have sufficient volume he is likely to waste what volume it does have by an unrestricted use of full organ. By so doing he defeats his purpose. If full organ is used sparingly, it will seem more powerful when it is used. The wise organist will select one place in the program or service as the climax, and reserve the greatest volume for this purpose. This climax will usually be found in the last verse of the closing hymn. If the hymn is begun with a moderate registration, another stop added at the beginning of each stanza, with the full organ coming out in the last stanza, the congregation cannot fail to sense the climax.

A clever means of making full organ seem more powerful is to contrast it with a soft tone. To do this one should select a soft string or flute tone for a passage of suitable character, then at the proper point he should come out with full organ. Of course this must not be done unless the music and the occasion justify such an interpretation,

On the other hand, if full organ seems too heavy or dull, a refreshingly different type of volume can be obtained by registering all stops except those of flute tone, omitting Melodia. Stopped Diapason, Gedeckt, manual Bourdon and all other wood stops. In most organs this will produce a pleasing volume of bright quality. To this registration the flute stops may be added one at a time as more fullness of tone is desired. Experience with this registration will show that the quality of any registration depends not only upon what is included but also upon what is omitted. Imbued with this idea, the player can make any tone in the organ sound and will be in good taste if indulged sparingly. more interesting by preceding and contrasting it with tone of entirely different quality.

Favorite Stops Can Be Overdone

Many organists, even those who have comparatively large instruments at their command, often rely upon a few favorite stops for all solo effects. Vox Humana and Chimes often are worked to death, while the more dignified and truly musical stops stand by in silence. If there are chimes the listeners expect to hear them, and they should not be denied this pleasure; but cultured ears will be annoyed by the repeated blaring forth of long melodies. Two or three notes repeated on the chimes as an echo, or an occasional note as an after beat will satisfy the chime fans

Wasted Resources in the Organ

Marvin Anderson

Why is the playing of some organists dolefully monotonous while that of others is alive with interest? Mr. Anderson answers this question in this practical article.



The organ at Leiback, one of the most beautiful in Europe, with 81 stops and 5134 pipes.

However, there is no need for the organist who does not have these fancy stops to lament their absence. The traditional organ stops usually found in church organs have much wider usefulness and also offer great possibilities as colorful solo tones when used in carefully chosen combinations.

Whatever the organ at our disposal, let us first assume that any stop or group of stops can be used as a solo tone. Even a seemingly freakish combination may be useful in its place. Certainly, there can be no harm in trying all possible tonal

ORGAN

effects, eliminating those which are disagreeable. To discover useful new com. binations, be somewhat daring lost upon the instrument you play as if seeing and hearing it for the first time Memorize every useful combination of stops and try to use each of them occasionally, without overworking any particular one.

A few examples of unusual registro. tions may well lead to the discovery of others. If the organ has a Melodia 8 ft and an Octave or Principal 4 ft. on the Great, these stops can be used together on bass clef melodies. If there is no Melodia, any 8 ft. flute such as Gedeckt or Stopped Diapason will do. This solo tone can be accompanied on the Swall by fairly strong 8 ft. tone. As a solo tone on the Swell, a soft 2 ft. stop com. bined with any 8 ft. stop is likely to be satisfactory. In solo combinations the 4 ft. and 2 ft. stops are seldom used alone but frequently in combination with other stops. However, there is no reason why this rule should not be broken if the result is satisfactory. For example, if the 8 ft. flute has been used a great deal, it might be desirable for the sake of variety to use a 4 ft. flute as a solo stop, playing the music an octave lower than written.

When playing the melody on a solo tone, it is desirable to play the accompaniment on another manual with tones of a different color. Solo flute tone (Melodia, Gedeckt, Stopped Diapason, and so on) is most effective when accompanied on another manual by string tone (Salicional or Aeoline, Celeste and Violina). Solo reed tone (Oboe, Clarinet. and so on) may be accompanied by soft flute tone or flutes and strings combined. When accompaniments are played on the Great, the Dulciana or Meiodia may be used. If Duiciana is too weak and Melodia too strong, perhaps Dulciana and Great to Great 4 ft. may solve the problem. In the case of certain stops it is very satisfactory to play both solo and accompaniment on the same manual, especially on 8 ft. stops that increase in strength as the tone

Means of Avoiding Monotony

Monotony can be avoided in several ways. Above all, be sparing in your use of the tremulant. Certainly the tremu-

lant is desirable and effective, but good taste does not permit its incessant use. Many tones sound much better without it, which is true also of certain compositions by the old masters. This does not mean that the tremulant should be barred from music of the classic period. Let it be used when needed, but if omitted at times, it will be even more effective when it is used. In this connection it is interesting to note that the tremulant is somewhat of a gauge of tone quality. Good organ tone sounds very well without it, but poor tones fairly demand the tremulant.

Another means of avoiding monotony is to vary the pedal tone. It is true that some organs are deficient in pedal stops, probably because these stops are more expensive to build than most manual stops. Perhaps (Continued on Page 774)

Famous Clarinetists

Dr. Alvin C. White

ALL DRAMA has its protagonists, all sports A their famed athletes, literature to which science its standard bearers. This is like-science its standard bearers. This is like-science its standard bearers. the great and famous of every field who enrich it, who contribute to its worth and beauty. Each instrument in the band or orchestra can trace some of its growth and much of its musical value to persons who have excelled in its performance, who have developed its musical possibilities.

Among the instruments, the clarinet has a long and interesting history, and the richness of this background depends upon two great factors: first, its recognition as an important musical voice by composers, and secondly, the development of its powers by great clarinetists. These two factors intermingle, because where great composers have had their attention called to the clarinet by great performers, many performers have been attracted to the clarinet by the fine the deserved title of the "Celebrated Quintet." music written for it.

Music for the Clarinet

Mozart was the first great composer to use the clarinet, and Haydn learned its function from him. Mozart wrote parts for the clarinet in many of his works, and probably omitted it from some of the important symphonies only because there were no outstanding players of that instrument in his experience. "Ah, if we had but clarinets too," he once wrote, "just imagine the splendid effect of a symphony with flutes, oboes and clar-

The long vogue for flute and oboe doubtless kept the clarinet in abeyance as a solo instrument, even after it had found a place in the orchestra. Händel was a virtuoso on the oboe for which he wrote a sonata, and Frederick the Great honored the flute both with his royal touch and his efforts at composition. A breath of genius was needed to bring the clarinet to the attention of composers, in order that it might receive the individual prominence it deserved. That genius was Albert Stadler, who not only played the clarinet brilliantly, but also helped, with his brother Anton, in adding to the mechanical perfection of the instrument.

Mozart had but recently made the acquaintcomposition free to an impecunious friend, as ance of the Stadlers when in August, 1786, he in the case of Mozart with Stadler. The clarinet produced his beautiful "Trio for Clarinet, Viola, and Piano", the composition being written, however, not so much for the clarinetists as for Franziska von Jacquin, one of his most talented his friend, Dr. Schmidt, he tried his hand on a piano pupils. He avoided the deeper tones of the trio for clarinet, violoncello, and piano, and in clarinet in this trio out of consideration for the viola-its full, liquid tones being especially well adapted to the delivery of the melody. The composition is a charming one, and critics have placed it above all the Mozart trios.

1797 produced the beautiful "Op. 11" which he dedicated to Countess von Thom. Later he arranged his "Sextette, Op. 20" for the same three instruments and dedicated it to Dr. Schmidt. It was published as "Op. 38" in 1805.

Mendelssohn was especially attached to the chalumeau tones of the clarinet. He was an intimate friend of the Baermanns, who were famous for their playing, and composed for them two graceful trios for the clarinet, basset horn (alto clarinet) and piano-"Op. 114."

But Carl Maria von Weber was the real devotee of the clarinet and employed it in a way that no other composer has excelled. His two clarinet concertos with orchestral accompaniment, which display the quality and compass of the instrument to perfection, are still frequently performed. Von Weber was inspired to write for the clarinet by Heinrich Baermann of Munich, a famous clarinetist of that time. The two artists made more than one tour together, for which von Weber composed several pieces for the clarinet, including the "Variation, Op. 33" for clarinet and piano; the brilliant "Duo Concerto, Op. 48"; the "Quintet, Op. 34" for clarinet and strings; the two concertos with orchestra, "Op. 73" and "Op. 75," and the beautiful "Concertino, Op. 26."

Composers Inspired by Clarinetists

Brahms was so inspired by the playing of Richard Muhlfeld that he composed four of the finest works of chamber music ever written: the "Trio for Clarinet, Violoncello and Piano," the "Quintet for String Quartet and Clarinet," and two sonatas for clarinet and piano.

Schubert made much use of the clarinet in his orchestral and chamber compositions, and the instrument divides honors with the vocalist in the elaborate aria, Der Hirt auf den Felson, doubtless produced for this concert. It is celewritten in his last year. The name of the claribrated not merely as a work for the clarinet, but netist who first played it has not come down to us, but the composition is said to have been written for Anna Milder, one of Schubert's adof the most charming sound effects, it fully

At the court of Prince Sonderhausen, Louis Spohr heard the clarinetist, Hermsted, for whom the Prince requested a composition. In his autobiography, the composer wrote that he was glad to accede to the request, "as from the immense execution, together with the brilliancy of his tone and purity of intonation, I felt at liberty to give the reins to my fancy." Spohr wrote four concertos and a set of variations with orchestra for the instrument, leaving nothing to be desired in the way of difficulties for the performer, and of these the "Op. 57, No. 2" is especially interesting. His six songs for soprano, clarinet and piano are full of beauty and dramatic effect. And among them, The Maiden and the Bird is perhaps the best known.

Mendelssohn wrote to the composer, concerning the Cradle Song. "It pleases me exceedingly, and has so completely charmed me with its beauty, that I both sing and play it every day. It is not on account of any particular feature that I admire it, but for its perfectly natural sweetness as a whole, which, from beginning to notably in the "Pastoral" and in compositions for end, flows so lightly and gratefully to the feelwind instruments. Possibly due to the behest of ings."

Schumann composed three "Fantasiestücke" for clarinet and piano, and, following the example of Mozart, he produced four years later an interesting composition for clarinet, viola and piano, entitled "Märchenerzahlungen." Händel used all the ordinary instruments of the present orchestra except the (Continued on Page 778)

BAND and ORCHESTRA Edited by William D. Revelli

Two years later, the clarinet appeared as a

solo instrument, probably for the first time, in

the combination with strings sometimes called

the "Stadler Quintet", although better known by

It was first performed for the Musicians' Chari-

table Fund on December 22nd, 1789, and was

as an exceptional piece of chamber music. Cast

as it is in the most beautiful form, and possessed

justifies the praise bestowed by Ambros in

Goethe's words: "Its whole being floats in sensu-

ous health and sweetness." Men have studied the

clarinet for the sake of playing this beautiful

But a few weeks before his death, Mozart pro-

duced the "Concerto, Op. 107." This, too, was a

work of charity. Anton Stadler inspired these

rich additions to musical literature, but did

nothing to turn them to the financial benefit of

Beethoven regularly employed the clarinet,

using for the most part the upper register. He

composed three very fine duos for clarinet and

bassoon, and a Septet with an exceedingly beau-

tiful clarinet part. While he made the most of

the instrument in his orchestral works, there

seems to have been no virtuoso in Vienna to

inspire him to write especially for the clarinet,

and he would have been the last to furnish a

voice figures, of course, in his symphonies...

their composer.

The Teacher's Round Table

"The Merry Music Makers'

age ten years. Officers elected are Presi-

gins with a roll call, members naming

the radio program they have enjoyed

The "Listening Lesson" comes next.

on a program

Enlarging the Hand

I have a pupil who is a woman about forty, very ambitious, but with little training, Her hands are very small. She training. Her hands are very small. She wishes to play things really too difficult for her. At present she is working on Buonamic's "Elighteen Little Preludes and Fugues" from Bach, as well as on MacDowell's "Woodland Sketches", both of which she does with reasonable ease. Can you suggest a few compositions which are not too demanding of technic, harder than they are? I had her work on Schumann; "Scenes from Childhood, Op. 15", but she felt they were too easy and tackled the Schulz-Evler arrangement of Strauss' On the Beautiful Blue Danube by herself!—H. S. T., Washington.

You might evamine some of the followng: Novelette in D Minor, Goodrich: Clog Dance, Hanson; The Flirt, Borowski; Passacaglia, Cyril Scott; Valse Arabesque, Op. 38, No. 1, Zeckwer; Valse, a la bien Atmée, Schütt: Valse in A. Op. 10, No. 2. Rachmaninoff; Presto Agitato, Mendels- eye each key and each finger played, at sohn; Spanish Dance, No. 5, Granados; the same time "hearing" the pitch and Valse Brilliante, Op. 34, No. 2, Chopin; length of every tone. and Hungarian Rhapsody, No. 3, Liszt,

Absolute Pitch

Q. 1. I hope you will mention a book of études to follow Volume III of the Czerny-Liebling series for those of us who have

to struggle along without teachers.

Q. 2. I would like to see something on your page about absolute pitch. Can it be acquired? Is it necessary to have absolute pitch to become a fine artist? Exactly what does it do for a musician?—M. H.,

A. 1. Again (and for the last time), I say, "There ain't no sech animal." If you have mastered the Czerny-Liebling, "Selected Czerny Studies, Volume III" you are a corking pianist. If you must go on with studies, try Czerny's "School of the Virtuoso, Opus 365" where you meet a prizes are given: one a program prizeseries of technical tours de force sufficient to blast anybody's confidence. But -for which members draw; the other two why not expend your excess technical energy on the Chopin "Etudes Op. 10", A program and attendance prize are which are musical as well as technical awarded at the close of the season; also masterpieces? Both of these may be ob- prizes for the most original tune, the should do, but won't! tained through the publishers of THE most interesting story, and the best scrap

A. 2. No, absolute pitch cannot be ac- "An important part of each meeting is of propped up pitch consciousness, can drinks are served from a gaily appointed be developed. For instance, you can read- table, the President dispensing the hosdetermining the distance of other tones any meeting. Woe to the club sponsor by interval measurement, chord recogni- who does not take this into account!" tion, and so forth, This must, however, The Merry Music Makers' program be- bang." be practiced interminably, or skill and accuracy quickly deteriorate.

There are many fine artists, particu- most during the month. Then follows larly planists, without the super-sensi- the "Great Composer" section. Pictures tivity of the "absolute pitcher." It is, of are shown of him as a child, his family, course, a great intonation help to sing- home, and so forth. Members give short ers, string, woodwind or brass players, talks, each covering one phase of his life, For conductors it is indispensable. But the teacher being prepared to fill in the for the purposes of musical memory it gaps. Two or three club members play is dangerous to rely upon. Absolute pitch, compositions of the composer. being instinctive, is not controlled by intellectual processes. Therefore, it often The members submit lists of sounds they leaves the nervous performer in a desperate lurch at critical moments. For and illustrate at the plano. "Sounds most of us the safest memory insurance. Heard at Home", "Sounds Heard Out-

Conducted Monthly

Guy Maier Noted Pianist and Music Educator

Correspondents with this Department are requested to limit Letters to One Hundred and Pifty Words.

ments. At later meetings original tunes, chord progressions, or piano stories are

Then follows a "Technic" routine, in the course of which students play scales. chords, tone exercises, or a study, To be eligible for the yearly program prize, members must submit memorized technic on every program.

For the "Solo" section of the program. the students offer any number they wish. Mrs. F. F. B. (Oklahoma) has the per-When a recital is in the offing the fect name for a young people's club: "The teacher finds the club meeting an ideal Merry Music Makers," Now in its seventh tryout for students Games are an imyear, going stronger than ever, it meets portant finale to the program, It is usuon the third Saturday of the month from ally unwise to play more than two of two until four-thirty. Membership usually these, For suggestions see "Games and includes ten students, with the average Puzzles for the Musical" by David Bloom-

dent and Secretary, and the teacher acts Mrs. F. F. B. suggests a musical anaas Program Chairman. There are no dues, gram game that intrigued our family. all expenses being defrayed by the teach-Here is the list, each word a familiar er. The club pin, a treble clef, is given to musical term. (All of them look positively each member after the first appearance cuckool)

TAFSF; DTO; LURS; TFLA: EIT: EMIT; RAPSH; TURALAN; TEAPRE To quote F. F. B., "Each month three USEAP; ACESP; TACCEN; ENII.: usually a box of candy costing a quarter TENO: GINCOTUN

After much difficulty USEAP finally given to those successful in the games. gave us "pause", but GINCOTUN drove us nearly frantic. Have you unscrambled it? It is something every student

F. F. B. makes an excellent final observation. "Although the membership of 'The Merry Music Makers' represents quired, but relative pitch, which is a kind the social hour at the end. Tea or soft children whose families are able to give them about anything they wish, their interest has never lagged. They will miss lly train yourself to sing or recognize A, pitality. Food is the happy climax of anything but a club meeting. If you get your club enthusiastically started and keep it moving, it will go over with a

Mother Teacher

Mother I eacher

Q. 1. I taught our son, who is now twelve years old, to play. He has memotwelve years old, to play. He has memoperfect the property of th

Can you suggest anything better?
Q. 3. Will you also list a few pieces for him to play?—C. S. M., Wisconsin.

most or us the sacest memory, memory races from its the frequent, very slow, silent playing doors", "Sounds Heard in School", Bach's Book for His Son Priedemann" is the request, very sown, should should be sounded the sound of our pleces away from the plane, hands "Sounds Heard at Night" and "Music and (Bach-Maier). He has done enough Little singly and together, seeing in our mind's Noise" are some of the monthly assign-

A. 2. Try Mana Zucca's "Ten Studies in Black and White" and the Czerny-Liebling "Selected Czerny Studies Vol

A. 3. Solo suggestions of recent public cations for third and fourth grade ado-

Moment Dialogue, Spry; Only a Yearning Heart, Tschaikowsky-Hodson; The Hitch-hiker, Lowe; Swinging Along, Bennett; On Silver Skates, Federer; Cavatina, Sadness, Gehring: In an English Tea Garden, Rungee; Slow Theme from the "Rhapsody in Biue", Gershwin-Levine; Tales of a Gypsy, Coburn: Feu Follet, McGrath; and Bourrée and Musette. Chenoweth.

Memorizing

I should like very much to know your theories on the matter of having pupils memorize everything. Other teachers say they require this, and I cannot help wondering how they do it. My own large class of atudents are interested, enthusiastic and progressive. But. my goodness! If they never get anywhere, especially for these who find memorizing difficult. I choose certain of their favorite pieces to be learned by heart. The others they review and "pollsh", and play for me now and then, but do not have to memorize ther pieces would get so stale that the children would hate them .- L. E. C., New York,

Three cheers for you! You have expressed my own sentiments so much better than I can, that there is nothing further to add. Ail students should "go through" as much literature as possible. to develop technical, musical and reading facility, and, above all to let them enjoy music. A few of the more precious, richly glowing fewels among the lot can be taken out, lovingly polished and placed in the treasure chest of the heart, there to radiate warmth and beauty for a long

Sleeplessness Again

I was much interested in the answer and would like you to know how I cured and would like you to know how I cured
myself of this nerve wracking condition.
I bought two cheap alarm clocks. At
night I have them ticking where I can
hear them. At first they do not tick exactly together; and the idea is to wait until they gradually get in unison, then to listen as one slowly draws ahead of the other. After awhile, they are back again in unison—but by that time I am usually asleep. It works like a charm.

—C. W., Massachusetts

Holy Smoke! Your cure seems to me even more nerve wracking than the allment. Have you ever considered those sensitive musicians who cannot endure clock ticking; or those who would be made miserable by the ticking discrepancies; or some, like myself, who, trying to fit tunes or rhythm patterns to the wayward ticks, would be jolted wider awake than ever? And what do you do when without warning, one or both of the infernal "aiarms" split the peacefully (?) ticking night air? No, I'm sorry-I cannot recommend your panaces to the trusting readers of this page. Let them try it if they insist-but the responsibility will rest squarely on their own pillow!

Fascination in Making Violins



care, have appeared in THE ETUDE MUSIC

Magazine: among them one in the June 1937

issue by Mr. E. J. Randall was outstanding. The

article described what this writer considers one

of the most important factors or details in the

correct design of the violin Quoting from one

part of his article as follows: "The impulse given

by these vibrations to the mass of air in the box

is made as nearly central as possible by dividing

the sounding board into two parts of equal area.

The bridge being used to mark the division."

This would imply that, in order to have perfectly

balanced tone centralization, there should be the

same or equal amount of air space both forward

Balanced Air Space

tical experience in the construction, repair, and

study of numerous violins has convinced the

writer that this feature of perfectly balanced air

the culmination of several factors in design, is

of paramount importance in the fashioning of a

violin. The consummation of this feature, accom-

panied by perfection of other details in design,

and measurements, as well as high quality ma-

terial and workmanship, not only produces per-

fection in tone quality and balance, but also

insures that quality demanded by professional

musicians-"Perfect Response." On the contrary,

if this feature of air space balance is lost through

incorrect design, it matters not how clever the

workmanship or how choice the material, the in-

space both fore and aft of the bridge, which is

The knowledge gained by many years of prac-

Charles V. Browning

strument will undoubtedly be faulty tioned test disclosed the fact of its imperfection to a degree.

of design. While the grain filled the lower bout right to the bridge, when the shift was made to Every violin has a central point the upper bout, the grain passed the bridge by of equal air space division; however, it is very important that this central more than three fourths of an inch. A cross view of the instrument disclosed a considerable fullpoint of division be located at the ness in the arch of the top, at the lower bout. bridge, with the bridge in perfect agreement or coordination with the bout. After careful calculation a new top was correct string length. The string length upon the full sized instrumade, reducing the arch of the lower bout and adding fullness to the upper bout; in other ment should be just thirteen inches from the bridge to the upper end of words, deflating the lower bout and inflating the upper bout enough to compensate for the defect the finger board at the nut, with the in air space balance. When entirely completed, bridge slightly inclined toward the tail niece. fection. The result was outstanding, lnasmuch as

Credit for the consummation of this important feature, as well as practically all others worthy of mention, belongs to the famous Italian master violin makers. For example, we may refer to the models of Stradivari. If instruments are fashioned with extreme exactness in outline and arch of plates, employing the Stradivari models, near perfec-

EVERAL EXCELLENT ARTICLES relating to tion of equally balanced air space both fore and the violin, bearing on its construction and aft of the bridge, conforming with the correct string length will be assured

A Test with Rice Grains

The test for this feature may be accomplished in the following manner: first, properly locate the bridge upon the instrument; then pour grains of rice or wheat through the sound holes, enough to fill the lower bout up to the bridge. A card with its edge against the bridge should be pressed down over the sound holes to keep the grain from spilling. Shake the instrument in order that the grain will be level at all points. When this is accomplished reverse the instrument, allowing the grain to flow into the upper bout. Place the card in front of the bridge, shake level as before. If the instrument is in perfect balance, the grain should come up to the bridge as before. The amount of grain required for a full size violin is slightly more than would be contained in a one quart measure, which would be the equivalent of about sixty-three cubic inches. Tests by the writer indicate that the entire interior of the full size Stradivari models contain approximately one

hundred and twenty-six cubic inches of air space. Recently, the writer tested an instrument which, from practically all points of view, should have been a good violin. On the contrary, the instrument proved almost worthless, lacking in power and very poor in response. The above men-

> VIOLIN Edited by Robert Broine

the test came within a minute fraction of perit transformed what was practically a worthless "fiddle" into a really excellent violin. **All Important Balance**

There was also some lack of fullness in the upper

This and other tests by the writer prove the necessity of the incorporation of this near perfect feature in the construction of a violin Should the test indicate only a moderate degree of difference in balance, it may be minimized by the proper adjustment of the sound post. However, let it be understood that, while the sound post is just as essential to a violin as the rudder is to a ship, it is a mistake to think that the sound post holds a cure-all for the many defects of incorrect design, poor material and unskilled workmanship.

There are several considerations to be observed in the proper adjusting of a sound post, among them locating the post at the proper position to secure the best results. Perhaps even more essential is proper tension. There is a certain "just right" tension or push upon the plates, necessary to bring the plates into harmonic accord. If too loose, the post will either fall or the plates will lack the necessary stability to produce good tone. On the contrary, if the post is forced into an instrument at so high a tension as to spring the plates, the result will doubtless be the destruction of the equilibrium of vibration. The adjustment of the sound post in any worth while instrument should be intrusted only to those with unquestioned knowledge and ability. Many good instruments have been passed by as unworthy, because of an improperly adjusted post.

There are, to be sure, other contributory factors and details, all of which should be consummated to insure a high class violin. Briefly, the requisites in the making of a fine instrument are: first. correct design and measurements in all the various details, as formulated by the masters: second, material of superior quality, having the proper texture and temper, and seasoned only by nature's processes over a considerable period of time; and third, the plates not only properly synchronized, but also properly matched in material quality. This last is very (Continued on Page 776)

and back of the bridge.

means four measures silence. What is the meaning when it occurs at the very beginning of a song? 2. This sign

Ex.2

other song. Explain its meaning in this position.

3. Can you give me the proper pronun-

ciation of: Repay Band, Edelweiss Glide Waltz?
4. Explain the word augmented in ref-

service to time value.

5. Why are the intervals of a fourth, a fifth and an octave called perfect inter-

vais?

6. Should six-eight time be played much faster than four-four; or would the six beats be counted the same as we count four, depending on the tempo mark of course? (I refer to hymns rather than to

with an explanation that for the notes marked thus, the bass board could be struck with the foot. Explain the meaning of note and bass board .-- E. B.

to play a four-measure introduction before the singer begins 2. The pianist in this case has two

measures introduction. 3. Rā'-păz: ā-děl-wiss.

4. It means increasing the length of each note-usually by doubling its value. 5. The earliest part singing resulted from the fact that the tenor range of a man's voice is about a fourth or a fifth higher than that of a bass. Thus tenors found it easiest to sing a melody a fourth or a fifth higher than the basses Because of the purity, or hollowness, of these intervals, they (along with the octave) were for centuries the only accepted intervals. Hence they came to be known as perfect and all other intervals as imperfect

6. Six-eight measure-or six-eight time, as you call it-is given two beats to the measure or six, depending on the tempo and the mood of the particular composition. If the tempo is fairly rapid and the mood a flowing one, there are two beats-on one and four, of course. But if the tempo is slower, one usually counts or beats six,

7. The bass board in this case probably refers to the part of the upright piano case just above the pedals. All sorts of novel sound effects are being introduced, especially in popular music, and this is probably one of these.

Music Appreciation

Q. Could you give me some ideas about teaching music appreciation in the high school?—Mrs. D. N.

A. Music appreciation varies infinitely even on a very elementary level, it inderstanding of it at all, you do not ap- also an excellent way of having them preciate it. And if you understand it to study some of the music. the utmost intricacy of harmonic or Throughout the entire course the

Questions and Answers

A.Music Information Service

Karl W. Gehrkens

Professor of School Music. Oberlin College

Musical Editor, Webster's New International Dictionary

A. 1. It means that the accompanist is some understanding, in order to have even an elementary appreciation; and it is the business of the music teacher to fan the little spark of love until it becomes a very glow of incandescence; and at the same time, step by step, to help the pupil to learn all sorts of things about music so that the love will grow wiser at the same time that it is growing deeper and stronger These two items are often separated, but this is wrong, and in the finest music education the development of appreciation is encouraged by a progressive, integrated evolution of both feeling and understanding. Merely learning facts about music can lead only to intellectual barrenness-there is no æsthetic response. But relying on feeling alone leads to the other extreme-sentimentality. As in all of life, there must be a fine coordination of feeling and intelligence, if genuine appreciation of musc is to result from our efforts

In teaching a group of high school pupils the most important thing is to bring them into actual contact with a lot of fine music well performed. This will necessiate a good phonograph and a library of records. If you are to have your pupils for an entire year, I suggest that during the first semester you group your music by topics such as "Piano Music", "Orchestra", "Opera", "Art Song", and so on. Then in the second semester you might have them study some one of the many good textbooks in muscial history, playing and discussing many compositions of each composer as the history of musical development unfolds. If any members of the both in kind and amount; but always, class can play or sing some of the illuscludes something of feeling and some- have a good orchestra or chorus in the thing of understanding. If you merely school, these might help sometimes. ond count, like this; love music, but have absolutely no un- Singing by the members of the class is

acoustical detail, but have no love for it objective is to cause the pupils to love



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Double Grace Note

Q. A discussion about the way a double Q.A discussion about the way a double grace note is played came up between some friends and myself. One of the de-baters is a music teacher, but I decided that The Etude could give me a dependable answer to the question.

I would like to know when the grace I would like to know when the grace notes in the example below are played. Are they played on the beat, or before the beat so that the following quarter note can be played in unison with the

A. A debate on this question would be futile, as there is so much difference of opinion. In other words, different people will tell you that it is proper to play them either way. I should be better able to answer this question if you had told me the name of the composition from which the measure is taken. For instance, if it is trations, that will be excellent. If you played at a fast tempo the player might be inclined to make a triplet on the sec-



acoustical detail, but have no love to it. Outside the polymer of the polymer of the other hand, it is a waitz, the whatever, you again do not appreciate it. Inside more and to make their love grace notes would sound better if they were played before the beat.

Pedaling a Haydn Work

Q. 1. In Haydn's sonatas, Nos. 2 and 3, will you please indicate where I can use the pedal, as the pianos of Haydn's time had no pedals.

2. In the Praeludium of Mendelssohn

in measures 10 and 12, should the P-sharp played simultaneously with the F-sharp of the right hand, or between the A and F?—S. E. S.

A. 1. Lack of space forbids our answering comprehensive questions like your first one. The best advice I can give you is to buy the Wiehmayer Edition of the Mozart Sonatas. These are beautifully pedalled. Study this pedalling and you will have a much better knowledge of how the compositions of Haydn should be pedalled. This is a foreign publication but can be purchased through the publishers of THE ETUDE.

2. No, these F-sharps do not come together. If you look at your time signature you will see that there are eight thirty-second notes to each count. This of course, would give you four for each hand

About "es" and "is"

Q. 1. Will you explain to me the use and origin of the particles cs and is as used by German musicians?

2. Will you give me information concerning the composer Fr. Lorenz Smith?

—J. E. R. de la F.

A. 1. The particle is used with a letter indicates a pitch a half step higher than the diatonic tone of the scale. In Germany the scale letters are C. D. E. F G. A, H (this last letter pronounced hah and representing the scale pitch for which we use B.) Thus Dis means D-sharp; Eis means E-sharp (which must be thought and read thus for the sake of harmonic calculations and resolutions, though on all keyed and fretted instruments it seems to be and is played as F); Fis means P-sharp; and so on. The particle es simiiarly indicates a pitch a half step lower; and thus Des means D-flat; Fes means F-flat, and so on. I find no special significance of these particles, and my guess is that their usage is simple convention. iike our English suffixes, "er", "ish", and

2. A search of all the important music reference books discloses no such composer. Leo Smith, an English musician, was born February 26, 1881. Or, is it not possible that, taking foreign pronunciations into consideration, it is Florent Schmitt, eminent French Musician, born September 28, 1870, in whom you are interested? His biography may be found in any good musical encyclopedia.

Two-Piano Numbers Q. "Can you recommend some recently published pieces for two pianos, four hands, not too difficult, but effective numbers for recitals?"-T. D., New York.

A. Bach-Godowsky, Chorale, Oh, How Fleeting; Bach-Maler, Air on the G String, also Pastorale and Allegro in D Minor; Beethoven-Saar, Contre Dance, Duvernoy, Feu Roulant (Pinwheels); Gehring, Spic and Span, also Tick and Tock; Gliere, The Wind (Le Vent); Grasse-Ringo, Waves at Play: Simmons, Deep River, also Scherzino, and The Gryphon and the Mock Turtle (Minuet); Turner, "Two Cornish Sketches" (The Pottery Wheel and Sea Shanty); Rachmaninoff, Prelude in C-sharp minor, Op. 3, No. 2 and Romance Op. 8, No. 2 from "The Second Suite"; Cui-Luboschutz, Orientale. All the above are in the late intermediate or early advanced grade.

THE ETUDE

Practical Antidotes

for Stage Fright

Sydney B. Dawson

discussions expounded by eminent psychologists, which have left one with a feeling that if he could understand them they would eliminate stage fright. More than one essay has been written by music teachers, proving psychologically, that psychology has nothing to do with it. Various kinds of advice have been offered by musical doctors; "Think only of your music, the message you and your instrument are giving, and you will forget the audience;" or other suggestions just as detrimental.

Most articles on this subject stress the importance of a fine technic, and a thorough knowledge of the mechanics of the instrument. Some writers claim that these two things must be mastered or stage fright will result. The youngest pupil knows that adequate preparation is necessary before a public performance; such advice is superfluous. No doubt a great many performances have been ruined by a pupil stumbling or forgetting, but this was caused by lack of proper preparation and not from stage fright.

Why do some professional people occasionally have stage fright? Actors, who have been appearing before audiences, night after night for months, with no suggestion of nervousness, often, out of a clear sky, experience stage fright. It can hardly be said that this is due to lack of proper preparation

A Matter of Self-consciousness

Suppose we place a plank, one foot wide and twelve feet in length, along the ground. Any person, who is physically and mentally normal, will wager that he can walk the plank, with eves blindfolded. Why? Because he has mastered the technic of walking. To ask any one to walk the plank, with eyes open, would be a toke. But place the plank four or five stories above the ground, between two buildings, and what happens? These same people who, with eyes covered, could walk the plank on the ground, will probably have to crawl across on hands and knees; and yet they have mastered the technic of walking. Stage fright is probably due to a mixture of inferioritycomplex and self-consciousness, combined with unusual and unexpected conditions.

Let us suppose that you are in the presence of a harmless moron. What are your reactions? You feel perfectly at ease, and doubtless take the initiative in conversation. This same feeling prevails while in the presence of most children. You feel confident that you have the situation well in hand. Taking the other extreme, picture yourself so simple. Probably the wisest way to begin is to suddenly thrust into the presence of the gov- give frequent performances before audiences of ernor, or some person upon whose favor depends children. Use very light material, pieces readily

HERE HAVE BEEN tedious and countless your future success. No doubt you experience a feeling of embarrassment. You hardly know what to say, and what you do say sounds quite unnatural. Your every gesture seems awkward. This will be your reaction, unless you have a message of vital importance or an idea you wish to present, in which case you feel more at ease-provided you have your heart and soul in the message.

Meeting Dominating Personalities

Often you come in contact with an individual who appears to dominate your personality. No matter how important your message is, you are embarrassed. If you have had a great deal of experience with such people, you know that the best way to meet them is fully to realize that you are their equal and that your message is important to them. You let such people feel this by looking them straight in the eve, rather than permitting them to measure their own importance through a reflection of your actions. Audiences are massed personalities, and must

be thought of as one person. It is said that the mental age of the average audience is eight years; with this in mind, a performer should have no feeling of stage fright. Possibly, in audiences attending concerts, the mental age is higher than eight years, but even so, remember you are there to deliver a message. Face your audience as you would a friend; let them feel that it is in their interest you are there; be secure in your knowledge that you are master of the situation. You may find a different reaction, at times, in the same audience. You personally may know people who meet you one day with a smile, giving you a delightful feeling of freedom, and the next day, with a cold indifference almost impossible to approach. Walk down the street, greet your friends with a frown, and you will wonder what is wrong with the world. Then try smiling as you meet a few friends, and notice the difference in their reactions. Audiences are the same; meet them in a gracious, smiling manner, and you will get a favorable response. This explains why professional people occasionally have stage fright: their own personalities provoke an unfavorable reaction in their audiences

Seeking the Cure

So much for the cause; now for the remedy. If you have stage fright only at times, you will doubtless find the cure in what has already been written; but if you experience stage fright every time you make a public appearance, it will not be

understood by them and appreciated. Try to sense their reaction when you first appear. Use the same program with different groups of children. As soon as you have gained confidence in yourself, make arrangements for appearances before institutional audiences. You will find a response from these listeners that shows unusual appreciation. When you feel that you are master of the performance, you can safely try a regular audience. If this proves unsatisfactory, do not become discouraged; remember every audience is different; probably your next performance will procure a more favorable reaction.

Music and Study

These directions are scarcely practical for the young pupil experiencing stage fright. When a person goes into training to become a tumbler or an acrobat, the first thing he learns to do is to fall. Many of these professional people are able to fall gracefully, covering up mistakes in such a way that the audience never realizes anything is wrong. This also gives the performer more confidence. Too many teachers make the error of severely criticizing the pupils' mistakes. No doubt you have heard speakers deliver some wonderful message, sway their audiences, yet make grammatical errors by the score. If you make a mistake during a program, it does not matter a great deal; the message is the thing. Today, machines are on the market that reproduce music, note perfect, but the musical interpretation of the message does not compare to that of a personal performer, though he make mistakes.

Have your pupils meet as a class and let them play solos, with the class listening carefully, then criticizing the interpretation, never technical mistakes. Do not let the pupil get the impression. however, that technic is of minor importance, Let it be understood that it is an essential qualification, but it should never be necessary for the class to waste time criticizing and correcting inexcusable mistakes.

Practical Points for Victims of Footlight Fever

In appearing before an audience remember these things:

1. You have a musical message that you should be prepared to deliver with an intelligent interpretation.

2. When you make your entrance on the stage, look straight at the audience, and let them feel that it is important that you are there. Fifty percent of winning a favorable audience reaction depends upon your smile, proper poise, and personality.

3. If a mistake is made, remember that it does not make a great deal of difference, and try to cover it up in the best possible way; it is the musical message you are trying to give your listeners, not a note perfect performance.

4. If you are playing a lengthy composition, do not repeat a movement that you do exceptionally well, unless you make a mistake; then repeat the movement to show the audience its real beauty.

5. Practice very little the day before a concert, and less the day of the performance.

6. Finally, remember that no matter how disastrous your first encounter with stage fright may have been, it is the experience of thousands that the day will come when you can look back to those first tragic experiences and laugh at your fears. Stage fright cannot be cured over night. Do not be discouraged, every audience is different, and when you have experienced the reaction, which lets you know you are the master of the situation, you are well on the road to recovery.

Bird As Prophet, Op. 82, No. 7

(Vogel Als Prophet)

By ROBERT SCHUMANN

MASTER LESSON

Jan Chiapusso

distinguished Dutch-American

ROBERT SCHUMANN

HE DIFFICULTIES of recreating the poetry of this delicate little piece are many. This elusive, highly suggestive tonal miniature requires a very refined technic, sensitive fingers, and great dynamic control; but above all it demands musical skill. The pronunciation of this phrase-musical skill, always makes pupils raise their eyebrows. Students are generally baffled by this somewhat vague concept. Yet, once a piece is learned, and the pupil is able to negotiate the various pianistic figures with ease, he can apply this type of skill; he can begin to "paint" light and shade, to imbue his rhythm with life through that "rubato" lilt, and to create those quickening or relaxing effects by control of the tempo.

Generally, however, this musical treatment is postponed until the piece is technically mastered; that is, technically, in the common, but incomplete sense of the word. The relation between technic and interpretation is rarely understood. Even famous music critics make the vulgar mistake of dividing an artist's abilities into these two categories. No better than a layman do these all-wise bystanders grasp the fact that the two elements in art are interdependent. The popular idea of technic is mere mechanism and velocity. But true technic is the ability to master and project any musical intent. to bring into relief those subtle shades of meaning that lie hidden between the notes, those fine variations of tonal dynamics and rhythmical

It is a mistake to think that musical effects can be postponed until the pianistic mechanism is mastered. For the musical idea determines the manner of technic, not vice versa. By putting the cart before the horse, one is often led to practice certain figures with an entirely wrong touch, or even with wrong fingering, for finger patterns are largely dependent upon one's choice of phrasing. In order to steer directly and quickly toward the final musical aim the art of practicing requires that, while engaged in the necessary grind, one constantly keep in mind the

ultimate effect. Practicing becomes an inspiring process, when in the course of many otherwise dull repetitions one sees the living art work emerge with the composer's true poetic vision. In this manner one may experience the thrill of recreating.

I now should like to take the reader to the piano, and try to make clear the artistic and technical process of recreating this tonal gem by Robert Schumann.

Before making a sound, let us read the musical text, and try to sense the inner message. Here is a swiftly whispering melody, gliding over a rather wide and airy space of notes, all very light and legato. The pauses are quite long; the composer seems to draw one's attention to the stillness rather than to the melody. Imagine a forest, wet after summer rain; so silent it is then, under the dripping leaves. The birds seem afraid to resume their song. We listen.

Let us try to play the first phrase (to the middle of Measure 5). If the triplet is played as fast as required, the picture received from reading the piece is disturbed; and it is played too loud. In order to remedy that defect I lay my fingers on the keys in advance (D, G, B-flat, C-sharp), as if to play them in one chord. Then, with hardly a movement of the fingers, I play the chord as an arpeggio, rolling the fingers over the keys like the spokes of a wheel, and giving only a little additional push of each individual finger for a slight crescendo to C-sharp. For the next four notes (D, G, B-flat, D) such additional finger action is unnecessary, for these notes fade

In order to feel the chord formations well in advance one might invent a little exercise. Busoni advises a similar practice in his edition of the "Well-Tempered Clavichord"; as does Cortot his edition of Chopin's "Preludes" and "Etudes." In fact, this is a well known and old device. Practice the entire first nine measures in

Now is the time to be careful. Do not lose sight of the purpose of this exercise, for it is at this point in the art of practicing that the greatest blunders are made; namely, the student may become too interested in finger gymnastics entirely as such, and forget the ultimate end to which they are only the means. It does not require very much repetition to accomplish the right aim, which is the ability to reach swiftly for the entire block of notes in advance. As soon as this has been accomplished, the exercise has fulfilled its purpose.

Now back to the musical effect. With the ability acquired to aim at the notes of the triplet figures in advance, the melody line now should roll out a little more smoothly. There are seven points pertaining to the interpretation of this first little

- 2. The exact time value of the triplets
 3. An effective rise and fall (crescendo and decrescendo)
- 4. A sonorous C-sharp
- 5. The right treatment of the final note
- 6. The effective pause after the phrase
- 7. The right touch and the balance of weight

Points 1, 3, and 7 depend really upon each other for their success. The little crescendo is accomplished by a slight pressure of the finger against the key weight. In order to feel this weight of the key, which is (on a well regulated piano) four ounces, the fingers should be neither too firmly set, nor too loosely relaxed. Their muscles should be just enough contracted, just as soft, or as hard, as necessary to feel that flexible resistance of the key weight. One should not use the full arm weight, for this makes the tone too heavy and

In contemplating the first figure, attention is drawn to the most sonorous note, the C-sharp. There is a fascination about that tone. It gives so wistful, so pensive a sound; as if it should go right on into its solution, but is arrested by some peculiar urge. One longs to dwell upon it; it should have a slight pressure, but a pressure which affects the speed of the touch, and consequently the vibrancy of the tone. This pressure must not be against the woody bottom of the key, but against that oft mentioned key weight. The player, reluctant to leave this note, should hold it to the last fraction of its value, when it must suddenly vanish, as if by (Continued on Page 780)

See another page in this issue for a Master BIRD AS PROPHET

Lesson by Jan Chiapusso on this piece.

VOGEL ALS PROPHET

R. SCHUMANN, Op. 82, No. 7



a) If the D is played with the left hand, as advisable, use the upper fingering. b) See a)

NOVEMBER 1940





VALSE, IN D FLAT

No finer one-hand duet is to be found in piano literature than in the right hand part in the first movement of this delicious waltz by the great Polish genius. This in itself is a fine study in individualizing the tonal sensitivity of the fingers. Do not use too much rubato in the movement in G flat. In the Fine the tonal quality should be hushed to a very quick ending. Grade 4.

FRÉDÉRIC CHOPIN, OD. 70, No. 3.

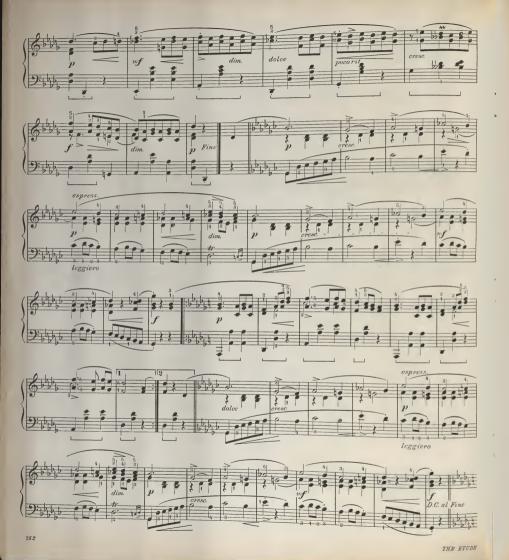




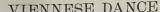


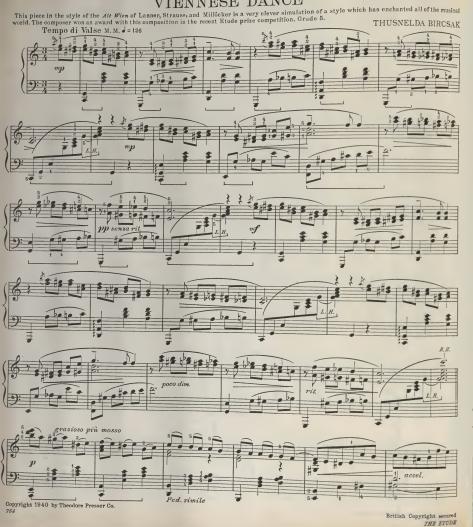


NOVEMBER 1940











AN AUTHORITATIVE OPINION:

Read This Complete Synopsis of Contents

the Synopsis of Contents printed below, we know that completely but concisely covered.

In Professor Weaver's review of "The Piano," quoted you will fully agree with him. Every subject of imabove, he lays special emphasis on the comprehensive portance to anyone interested in the piano-as player, and exhaustive character of the book; if you will read teacher, student or lover of the instrument—has been

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PART II-The Development of Piano Music

The harpsichord composers—The classic composers—Early modern composers— Contemporary composers.

PART III-Piano Teachina

Individual instruction-Methods of famous teachers-Class instruction.

PART IV-Piano Technique

Early development-Elements of technique-Technical exercises-Chords and part playing-The pedals,

PART V-Interpretation of Piano Music

Phrasing-Interpretation-Methods of memorizing-Sight reading.

PART VI-The Piano in Ensemble Music

Sonatas for piano and violin-Sonatas for piano with viola or violoncello-Piano trios, quartets and quintets-The art of accompanying.

PART VII-The Art of Two-Piano Playing

Essentials of the art-Survey of two-piano music-List of two-piano music.

PART VIII-Biographical Dictionary of Pianists

Biographical dictionary of pianists, duo-pianists, harpsichordists, accompanists, teachers, editors and theoretical writers.

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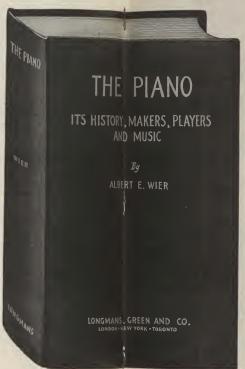
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The above opinion is taken from

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Providence Evening Bulletin. South Dakota

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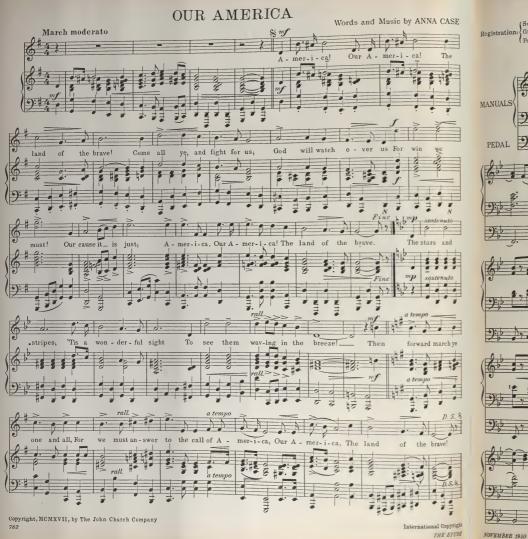
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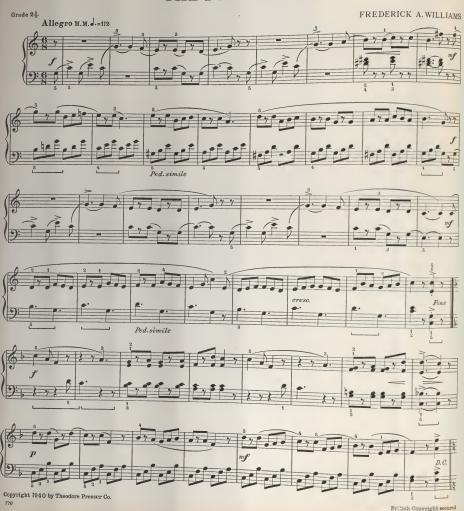




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THE POST HORN



What the Pianist of Tomorrow Must Possess (Continued from Page 730)

in thumb-passing); (b) chords; (c) skips and positional changes; (d) most difficult passages can be an- cussive brilliancy. alyzed to fall into one of these Incidentally, we must remember

structural pattern. The more details piano playing. of texture he discovers, the better Thus, the pianist of to-morrow and giving back that meaning.

mazurka for him?

to it but a bit of melody."

There is a tendency among stucial reminder; not unlike a certain of happy achievement. famous singer who said to a faultfinding composer, "Let me first get the notes, my dear sir, and I'll put in your sharps and flats later!"

There are also rhythmic values to be or tempo

depth or lightness, solidity or flu- Accordingly, there are scenes in ency? Only in this regard is technic

important. The meaning and character of the composition alone determine the technical tools that must be used to interpret it. In one case, we need a well trained thumb. to be passed under in arpeggio work; in another, a swiftly moving. double notes (thirds, sixths, and all flexible wrist; in another, the cantaintervals up to octaves); (e) exten- bile which is special to the pianosions or stretches; and (f) the inter- and which, to-day, is much neglected. locking and crossing of hands. The alas, for the sake of a shallow, per-

groups. By removing the troublesome that the piano has the right to be passages from their textual settings considered as a stringed instrument. and mastering them, once and for as well as one of percussion, and we all time, the most difficult music be- must regulate our tonal approach to comes reduced to the sum of its com- it accordingly. Sir James Jeans reponent parts-technically speaking, cently launched the amazing proof course-and its synthesis into flu- nouncement that, from the viewent performance is correspondingly point of the science of acoustics, the human touch has no more influence Again, in the field of musical pat- on tone values than the striking of tern, we find that most formal works a key by a hammer, a knife, or a (in distinction to improvisations) tuning fork! Artistically, of course, follow the old Aristotellan principle this is quite unsound-for the simple of achieving unity and variety reason that the tone produced by the through the use of three devices: human hand is directed less by the imitation, variation, and develop- hand itself than by the brain that ment of the underlying idea. The guides it. It is the thought behind student must approach his music the striking of the key, not the perwith a clear understanding of its cussion itself, that makes for worthy

will he appreciate the composer's must learn to-day to construct his skill in expressing his meaning, as entire musical edifice upon a founwell as his own duty in capturing dation of thought. He will assign a reasonable scale of values to all Nothing is more rewarding than things pertaining to music, reserving the thoughtful study of polyphonic his deepest devotion for music itself. music, but we must remember that He will subordinate his own rôle as polyphony is not merely a matter of performer, as well as the technical academic part writing! Do you re- resources at his command, to the call Chopin's exclamation, after a musical meaning of the composer. visiting countryman had played a He will learn slowly and thoroughly, analyzing his problems in terms of "Fool! He thinks there is nothing their basic causes, and conquering them, not for the sake of one "piece", but for the sake of endurdents to overlook the complete mu- ing musical mastery. And he will sical pattern of a work. Only the dif- make himself aware of the complete ficulties receive attention. Key sig- musical pattern that is given him natures and technical problems are to unfold. If he masters all of these about the only things the average points, the pianist of to-morrow will student will analyze, without a spe- be well launched upon the highroad

Music in Film-land (Continued from Page 735)

watched, including the rests (it was singing a simple home song-and Busoni who said that in Beethoven again, the obbligato is carried by an there is nothing more beautiful orchestra of such size that hardly than the pauses). There are legato, half its instruments could be crowded and staccato. There is the matter of into the room depicted. Mr. Ford obtonal volume and intensity, which jects to that sort of thing. The audiproves to the thoughtful student ence may scarcely be conscious of that touch can never be separated the lapses from mood authenticity; from technic; that the meaning of still, they are there, and they place the music is as much dependent a subtle barrier between the specupon touch as it is upon key, rhythm, tator and the fundamental mood of the scenes. Mr. Ford has avoided any Thus, the student must learn to such discrepancies in his sea piece scrutinize the entire musical text by keeping the projection as well as in the light of what the composer the content of his music well within wishes to have expressed. Will it be the actual scope of his characters.

(Continued on Page 780)



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THE ETUDE

Clear and Distinct Piann Playing

sufficient to keep it from rising. Any exertion beyond that is apt to affect tone. Those who have heard pianists as widely divergent in style as Paderewski and Gieseking play Bach such a day when so many departin the smallest detail

deterrent to clear articulation. This lights. habit not only affects the quality of tone, but also its duration. When that joint breaks in, the key will remain depressed for a period of time after the middle joint begins to operate. Even though this interval is articulation by an overlapping of port. the tones. In most cases this habit is to focus the attention upon that spe-

cific joint. means of finger contraction. Care he sings the "ah." should be taken that the movement be allowed to unbend gradually.

Proper Fingering

ways wise to adhere dogmatically to bother them.



is now reduced from c g c e to g c e it should be only mezzoforte. and the awkward stretch between At first, such tones will naturally to keep in mind. The voice power is and fifth fingers is eliminated.

ing, pop-eyed and out of breath. In rightly produced upper tones. why the not uncommon practice of that insure good articulation. All the actions required by these high tones. allowing the first joint of the finger red light stops in the world are Everyone is familiar with an ex-

High Tones and How to Sing Them (Continued from Page 741)

The soft head voice, or even the rungs, due to an improper mental attitude falsetto, can be used by tenor and You can liken this upper ladder to

> The second step is to give the "ee" ously sung high tone.

Proper fingering plays a vital rôle this soft upper voice realize that the else, in the acquisition of good articula- "high tones" thus produced are It is believed that this term came tion. Since size and flexibility of easily reached and sung. Only the about because the vibrations of these hands vary so widely, it is not al- fuller voiced upper tones seem to upper tones seem to be felt in the

established fingering. This passage, The fuller tones will come if the if you place your open hand upon for instance, from Etude, Op. 10, No. singer uses this soft "hee" as an ap-your head, near your forehead, while 1, by Chopin, is usually edited with proach to the tone. The fact that he you sing or hum softly up the scale. the fingering here given above the can sing the high tone softly should As you go to the higher tones, you

at a distance; again you recognize the body in varying degrees. For small hands, this necessitates the freeness and openness of the Do not be in a hurry to make your

low the notes changes the technical the sound, the basis of all full voiced fort on your part, as soon as there tow the notes changes the technical the sound, the basis of all the complexion of the piece consider- high tones will be made apparent. are ready. Good singing is seldom ably. The content of the basic chord This shout need not be loud; in fact, loud singing. The quality of your

pressure on the B-flat than is just the first and second and the fourth be rather crude, but by keeping them developed by breath support and This is the age of unreserved, ing breath support and control to controlled and directed by your headlong precipitation. Hurry! Hur- the tone, one will learn to sustain mind. in the production and cessation of ry! Hurry! Get to the goal even the shouted tone with an enhancing though you cross the line stagger- quality quite as thrilling as that of these rules and principles to the

know with what infinite skill their ments of life are running in high ever. Some can safely reach these and middle voices on a firm total control of the voices is blended but gear, clarity and accuracy in music correct tones with the robust shout, understanding. To go to the ton at the same time is always articulate are in constant danger of being sac- as a preliminary tone, while others tones before the middle voice is well rificed on the altar of speed. Al- must use a much softer approach to developed is an error. It is like try-Incisiveness of tone, which is such though the admonition to slow down the shouted tone. In all events, the ing to finish the attic of a house a vital part of good articulation, is is frequently heard at the piano les- "shout", be it soft or robust, with before the lower floors are safely possible only where the impact of son, a more effective method of re- proper breath support at the prime constructed. the finger against the key is met by storing the proper balance is to in- instant of attack, does give one the firmness in all the joints. That is sist upon those phases of technic natural coördination of all physical

to cave in constitutes such a serious worthless if you speed between tension ladder of two or more sections. Where the two sections come together we find that the top few rungs of the lower ladder overlap the lower few rungs of the upper ladder, thus being strengthened at the point of juncture. Although the upper section is the higher section of the ladvery slight, it is sufficient to blur the by and maintained with breath sup- der, the few lower rungs of this higher section are, nevertheless, low

toward the keyboard and not the re- baritone voices as the approach to the soft upper tones of your voice sult of actual physical weakness, the full rich top tones-if used in (falsetto or head tones) and know About the only satisfactory method the right manner. The best soft up- that the first few high tones, when of correcting the fault, therefore, is per tones can be made most easily produced with this soft voice, are by an "ee" or "oo" sound, with the really the lowest tones of the high mouth almost closed. Therefore, if series of notes. We must realize that The following simple exercise may the singer will first put a soft "y" in we are up and upon our higher ladprove of benefit in that connection: front of an "ah", sing "yec-ah" with der of tones and not reaching up to allow the full weight of the arm to the "yee" very soft, and then run it the top rungs. Actually being upon hang from the fingertips, with the into the "ah" without any change in the low notes, or low rungs, of the wrist lowered. Now draw the weight the volume of tone, he will retain the higher ladder, we are on top of these gone, honor with remembrance, not towards the keyboard solely by quality sound of this easy "ee" when tones which are sustained by breath support and enthusiastic courage.

The highest tones in the voice is initiated by the first joint, and with a slight aspirate like "hee", have always been called head tones, that at no time is it allowed to col- quickly and softly, then run into the The term, head tones, is rather conlapse: When the finger has reached "ah" like "hee-yah" with a more ex- fusing to some who think that they and rationally interested in life. its maximum contraction, it should plosive, fuller sound on the "ah", must be "put into the head." Of which will result in a more courage- course, such a thing is impossible. for no voice tones can really be di-All men singers who can attain rected into the head or anywhere creative, the more constructive they

head. You too can feel them vibrate, give him confidence to know that he will feel a distinct vibration on the has the fuller tones in his voice and top of the head. This does not prove needs only the courage to work them that the voice is in the head; lt proves only that you feel the vibra-And now listen carefully to a man's tions, just as you do in the chest spontaneous shout of "Hey!" when when you sing lower tones. In reality, attracting the attention of someone the voice vibrations are felt all over

a reach that greatly interferes with sound. And note, too, the carrying higher tones loud. It is best to keep the operation of the fingers, espe- power of this shout. If men singers them soft, and with good quality. cially the fourth and fifth. However, will apply the rule for breath sup- They will themselves develop natthe alternative fingering placed be- port to this same shout, and sustain urally into louder tones, without ef-

It is assumed that anyone applying production of their high tones will Men singers must be careful, how- already have established the lower

The Middle Years (Continued from Page 725)

window, watching the oncoming of darkness with a woe-begone face and great staring eyes. Thank goodness this day sees little of self-imposed stupid martyrdom of this kind There are periods in the life of everyone when solitude is a blissful refuge from the world, when we can commune only with our souls and our God. This is especially the case after an overwhelming loss, when a supreme moment comes that no one can ever comprehend. Yet, it is utter foolishness for one in middle years

to prolong or exaggerate this period. We know a woman in middle years who was so affected by the death of a child that it was feared that she would lose her reason. A kindly priest quoted to her the words of St. Chrysostum: "Him who is dead and with tears." She had been a music teacher and she was advised to start a school in the memory of her child. This she did with amazing zeal. In less than a year she was content

Many things may be used to fill in the lnevitable leisure of the middle years. The more absorbing, the more are, the better. If you have not prepared for them you may become a very unhappy individual. The parent who gives his child a musicai educatlon may be insuring him against many ionesome, isolated, bitter, melancholy wasted hours. This is particularly true in this day when so many are trained to play in ensemble groups, adding to music a delightful social atmosphere.

Make your middle years gloriousglorious for yourself and glorious for others. Avoid the black mists of confusion and the hurricanes of hate that often come from lack of proper occupation. Come out into the great day of life and in the words of St. Matthew:

"Let your light so shine before men that they may see your good works and glorify your Father which is in Heaven.

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to D the second space above the staff, treble clef, and I prefer to sing high soprano songs

the power of my voice? I am quite mainre, so I am not handicapped in that respect. I believe that Lucille Manners developed her voice by taking exercises. Do you know what type?
3. Do tonsils have any effect on the power

A. 17 the Coloreng songs: A Heart Heart's me and suid! Head a "Nella Vocc" but I sees Prec, by Robyn; Damon, by Stanqer, Spring's too goung to begin serious study, My vocce Anochening, by Sanderson. It does not seem is some cleanged; it has become richer in tone as it you were quite far enough advanced and has mesh more volume. I peak Heiling for the larger operatic numbers. Of course, seel, and this might kelp in my studies. Am you must map out for yourself a scheme of I too poung to start the serious study of I too poung to start the serious study of 1 too poung to start the serious study of 1 too poung to start the serious study of 1 too poung the start the serious study of 1 too poung to start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the start the serious study of 1 too poung the serious the serious study of 1 too poung the serious study of 1 too poung the serious study of 1 too poung the serious the serious study of 1 too poung the serious the serious study of 1 too poung the serious study of 1 too poung the serious study of 1 too poung the serious study of 1 to daily practice. So many minutes should be singing? And will you please recommend a given to voice placing exercises, so many to teacher? scales and vocalises and perhaps a smaller number of minutes to songs. These exercises should be practiced standing, because one does not breathe as well sitting at the plano. Read a few books upon the voice, Shakespeare's "Plain Words on Singing" among others; and buy some simple exercise books like Abt's "Singing Tutor, Vol. 2"; Sieber's "Eight Measure Vocalises for Soprano", and pernaps "Vaccal's Practical Method." It is

Any of the books mentioned may be procured through the publishers of The Etude.
2. Although your body seems very mature for sixteen, it is a question whether or not your vocal cords and the muscles that move them are developed like those of a mature woman. You must, above all things, be conrecommend a particular one. smoothness of scale, clarity and ease of enun-ciation and leave the power of your voice as

very difficult to teach oneself how to sing without exceptional talent.

which she is singing, and perhaps she will 3 Do you mean, do enlarged and diseased tonsils have any influence upon the power and quality of the voice? The answer is that they have a great influence upon both. I have taken up this question in some detail in an answer to A. B. which appears in this issue of The Etude, Please read it carefully,

Tonsils and Adenoids Once More. Humming Q. Does it affect the range and quality the voice to remove tonsils and adenoids? 2. What is the average age at which a sourano's voice is fully developed? Does humming help the voice?-A. B.

A. Enlarged adenoids, as you can readily A. Enlarged adenoids, as you can readily books are sunderstand, obstruct the passage that leads into the nasal cavity, and thus interferes with the natural resonance of both nasal and head cavities. Enlarged and diseased tonsils From the d have a somewhat similar effect, plus obstruct-ing the free emission of the voice into the mouth, and so out into the open air. To remouth, and so dut into tende of the are safe and the safe impossible to put them back again.

Songs and Exercises for a Young Girl mai young woman, who cats and drinks
O. I am sixten wears of age, Please sugsensibly, who does not stay up most of the Q. I am sisten years of age. Please says sensibly, who does not skay up most of the gest some closes or simple operatie somps for might smoking and dancing, when he should my tole. I would prefer some with "As" be in bed skeping, may consider herself and "Tray" is then like My Johann by Greg, sufficiently developed to study singing, some-as I have very little music of that kind, My where between sixteen and twenty years of coice is rather seed but it has a secret qual. So, Again I advise you to consult your physical properties. to D the second space above the staff, treble common sense.

3 Humming helps some voices herouse it S. Humming neigh some voices, some other suitable for my voice and range.

2. Can you suggest any exercises to develop singers, especially some women singers, find that they stiffen the throat and jaw when they hum. In the latter case, it is not ad-visable to practice the hum, but to sing the exercises with the mouth naturally open.

3. Do tousits face any eject on the power of the vices I have been situally in the pinn of or eight years and I have natival ability of the pinn of th pportunity to take lessons.—J. S.

About two years ago a singing teacher heard
A. Try the following songs: A Heart that's me and said I had a "Bella Voce" but I was

> A. If you really have "Two Bella Vacc" you should certainly learn how to care for and to cultivate it. Your knowledge of Italian should help you a great deal, for many fine songs are written to Italian words. There is a tendency among young people of Italian and to neglect musicianship. Do not fall into this error. If you have a good physique, a pleasant personality and a good education I see no reason why you should not start your singing lessons immediately. Consult the best singing teacher in your neighbo the best singing teacher in your neighbor-hood, have an audition and abide by his advice. Detroit is a great musical center-containing many excellent singing teachers. Among so many good ones it would not be tactful for the editor of Voice Questions

He Cannot Form the Consonant L ciation and leave the power of your voice as it is, for the present. As you grow older, if you do not strain your voice while you are a speech disorder existing from birth, I have young, it will gradually grow more powerful. I remake saying D. When I say "Vice deson," I I do not know what special exercises Miss it sounds like "Whe down," piving the L a W Manners used, if any, to develop the power sound, I should appreciate any advice you of her tones Vou might write to her ner- can sine me to improve this _D M

sonally, enclosing a stamped, self-addressed envelope, in care of the Radio Station over A. In our long experience as singer and teacher, we have never met a condition like this. L and W belong to different consonant this. L and W belong to different consonant groups, and their formation demands very different actions of the speech muscles. L belongs to the lingual group, and its forma-tion requires the tip of the tongue to rise and press against the upper front teeth, lips and jaw remaining quiescent. W belongs to the labial group, and its sound is formed by rounding the lips and slightly compressby following the ups and signify compress-ing them. You might try the following exercise. Select an easy tone in the middle voice; sing softly and quickly, with very little breath pressure: "Lah, Lay, Lee, Lie, Low, Loo. Sing it three times in one breath. You may also invent other similar exercises using short words commencing with L. Two books are suggested for you to read:
"Graduated Exercises in Articulation" by
S. A. King; and "Gymnastics of the Voice"

forming the L, I should judge that the ligaments under the tongue may be too short, too contracted. When you try to place of action. It is an operation, which, slight 2. There is no average age; it depends upon the individual. But a healthy, strong, nor-



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Wasted Resources of the Organ

(Continued from Page 742)

organ has is a 16 ft. pedal stop by these means some of our alleged-(usually Bourdon) and a pedal coup- ly wasted tonal resources can be erty of resources does not mean that acquire is a definite knowledge of idea instantly becomes clear. there cannot be a certain amount of the tone of every stop, the courage to variety in pedal registration.

In playing soft music, the 16 ft. heavy for the manual tone. To tones which are truly musical. remedy this, the 16 ft. pedal stop should be left off, and the pedal coupled to a soft tone registered on one of the manuals. The pedal music then should be transposed, so that all notes are in the low octave. The result will be a very soft 16 ft, pedal stop, furnishing a welcome change from the eternal Bourdon

Of course the pedal 16 ft. stop will be needed on all registrations of greater strength, in which case a factory to couple the pedal only to the left hand. that manual upon which the hands are not playing. In this case, if the inter-manual couplers are not used, there will be greater clarity both in the manual and pedal parts. In playing soft music, the organist should avoid coupling the pedal to any manual upon which high pitched

One Way to Increase Tone

As an example of what can be done to make an inadequate organ produce tone, let us consider the following. At one time the writer became especially interested in manual 16 ft. tone and felt disappointed that the organ then used had no manual 16 ft. stops and no 16 ft. couplers. After sired effect. On the Great, all 4 ft. has planned to make, if this inner and 2 ft. stops were registered. On melody is actually going to sing. the Swell all 4 ft. and 2 ft. stops and The soft counter melody in the pened to be Violin Diapason, were teen, should be carefully defined; chosen. (Any Swell 8 ft. stop, if not too strong, would serve the purpose). Then the 16 ft. pedal stop was drawn. Swell to Pedal and Swell to Great. With both hands on the Great the The E-flat minor section re-

unusual, and that the resulting tone the other as: in some cases may seem weird. Never- Ex.6 theless, a judicious use of these suggestions will assist the organist in the minimum pedal tone that any achieving new tonal effects. Perhaps

Practicing on a Mental Keyboard (Continued from Page 728) 648 20 3000 100

Then the two modulations from judicious use should be made of the E-flat to B-flat should be compared. both hands are playing full chords meaning. In the first, the C minor played, on the lower notes of one manual, chord (the final chord of Measure



pedal to that manual upon which enth to it, making a two-five-one securely a part of the player's mind. the accompaniment is being played. cadence in B-flat, before returning The doubling of the melody, to E-flat.



In this last passage, particularly,

the principal 8 ft. stop, which hap- base, in measures fifteen and six-

Rx 5 248: 1: 11: 11

hymn was played, with the music quires even greater care in definite bymn was played, with the hunge quies the growth of the state of the playing in the plassage, Frining month of the two sets transposed an octave lower than thought. Here the melodic line is where the right thumb gives the infects. The recording of the two sets thely new to this organ, and served which are, nevertheress, common or the leading planists and related to each other. In the one of the leading planists and reproduction of the planistimo passes. very well as a soft accompaniment and reasest to each other. In the for hymns during a communion left hand, the broken octave carries teachers in this country once respectively.

of the suggestions in this article are should be slightly separated from and European music study. In En.



ler for each manual. Even this poy- salvaged. What the organist should neglected; away from the piano the of thought is successfully inaugu-

try these stops in all possible com- and 10, of this middle section, the student increases; which is as if binations, and the good judgment to subtle modulation from E-flat minor should be. pedal tone will sometimes seem too select from these trials only those to A-flat minor should be clarified. Here the Neopolitan sixth of the first key becomes the sub-mediant of the second resolving, naturally, into the super-tonic seventh and, finally, several interviews, the practical use into the dominant seventh.



If this chain of harmonic thought pedal couplers. Normally, the proper Both are made by the same means; is clearly conceived, the passage pedal registration for full organ the sub-mediant chord in E-flat be- "floats in the air" in quite a different would be all pedal stops and all pedal comes the super-tonic in B-flat, but manner from a performance in couplers. In exception to this, when each is alive with its own different which only the notes are accurately

When the first theme returns, in and the pedal part runs up into the 6) jumps directly into the tonic of E-flat major, a very definite decision higher pedal notes, it is more satis- B-flat, while the melody apears in must be made regarding interpretation. The melody is now in octaves, and the pianist must decide whether to define both notes of each octave or the upper or lower line, independently. After this decision is made, he must be certain which fingers are to be stimulated to make the chosen line perfectly clear to the In the second modulation, Meas- listener. All of this planning can be stons are registered. With these ex- ures 11 and 12, Brahms sustains the done much more clearly away from ceptions, it is wise to couple the C minor chord, finally adding a sev- the keyboard than at it, if the text is

canonically, beginning on the sixth beat of measure twelve, in the final section, has often been a stumbling block to a young pianist. He is liable either to forget it entirely, or to scramble through it in a meaningless manner. If the student can be Concerto in D Major, Op. 35" (Coinduced to take the time and trou- lumbia set M-413). Although one may ble to think both voices, away from be familiar with the spiendid per-It stops and no 16 ft. couplers. After such a student should be asked to tell, omes clear and its performance or this work by hence, when the student should be asked to tell, omes clear and its performance remoner of it does not intrude when



transposed an octave lower than though. Here the measure me so where the right mumb gives the inwritten. The resulting tone was en- broken up into short fragments, ner melody to the left thumb, should is good, but that of Milstein is par-

one melodic line and the broken marked to me, "I have found what It must be understood that some third above carries another. Each the real difference is in American

rope the student works; in America the teacher"

If the student is to be stimulated to the point of studying in the man. ner outlined, the teacher will cerainly have to work, as well as the At the keyboard, this is easily student. But if, finally, this process rated, the future work for the In the second part, in Measures 9 teacher diminishes, as that of the

Virtuosi Who Employ Men'al Practice

Josef Hofmann has discussed in he makes of this type of practice while on tour. The writer has regretfully refrained from conversation with Harold Bauer, while he sat, relaxed, in an easy chair and recalled "from the back of his brain" the text of a composition he wished to play. A composition, studied in this way, becomes a part of the performer's life; surely a desirable

In a note the writer received from Myra Hess, a year or so ago, she mentioned the Schubert "Sonata in B-flat," and wrote: "I am finding it a delightful traveling companion. this season'

This certainly represents a different mental attitude from that of many pianists of a few years past. who used to take a dumb keyboard into a Pullman and spend weary hours loosening their joints

One may easily picture the happiness Miss Hess must feel, in adding, in each successive performance, a recreated phrase, a new colorful nuance or a different pedal effect. And has anyone ever found Miss Hess technically deficient? Never!

Recent Records You Will Enjoy

(Continued from Page 734)

hearing the Milstein set. Technically both men are accomplished musicians, and although Milstein's tone is not as sensuously beautiful as that of Heifetz, yet it seems equally rewarding by virtue of its extraordinary purity and clarity. Frederick Stock and the Chicago Symphony Orchestra provide Milstein with a smoother, less forceful background

Two interesting albums of unusual (Continued on Page 786)

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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S FRY Mus Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only instials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments

A. We suggest "The Organ," by Stainer-Kraft for your use. The upper row of keys includes the Swell organ stops and the lower row the stops of the Great organ. The couplers act according to the names, 8' stops oroduce normal pitch (same as piano) while stops speak an octave higher.

We have an Estey organ No. 212258. Would you suggest to me appropriate music for that organ, especially in the mixing of the tunes, the use of the harmonics and the use tunes, the use of the hurmonics and the use of the pedals? Would you be kind enough to send me, if you have any, a description of the Estey organ? I would be very glad if you sent to me samples and prices.—B. T.

A. We do not know the style of the instrument from the information you give us and cannot intelligently answer your questions. We suggest your writing the makers of the organ for the information you wish— Estey Organ Corporation, Brattleboro, Ver-O. Can you give me any information as to

Q. Can you give me any information as to the value, os an antique, of the organ herein described? It was made by Hutter and Kit-teridge of London, England. The pipes are enclosed in a plain wooden cabinet with tapestry front. It contains five octares, four feet high, enclosing all the pipes .- A. B. C.

A. We do not know the value of the in-strument you describe, and suggest that you consult some person interested in antiques.

O. I am an organist of several years experience. At present, in this city, a new the-ater is being built, in which the owner-manager ater is being built, in which the owner-manager hopes to place a Hammond Electronic organ with me as organist. My problem is to find numbers to play as organ solos. Can you suggest some types of music that can be used? Also, can you tell me where sony sildes and blank slides on which words of songs are typed, can be obtained?—D. L. P.

A. We suggest that you examine "Play with Pleasure," which contains arrangements of folk songs and semiclassic and popular of folk songs and semiclassic ahu popular of folk songs and semiclassic ahu popular numbers, published for plano. Also you might investigate the following collections will find the information you wish about direct electric action, we suggest the following the popular of the

"Twelve easy arrangements" for Hammond Organ
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For organists Slide Service address:

fr. Harry Blair, Room 402, 1270 Sixth Avenue, New York; Kay Studios, New

O. Will you kindly advice us as to the specifications of the two argans listed—the hand a work which stops should be used \$1,500-30. W. H. A. You probably will find the other of very Will you keep the private, offerings, will you seed me different is top combine.

Items to use during the private, offerings, some parties of the private tions to use during the prelude, offering, com-munion, congregational singing and numbers by the choir? I want to play Cradle Song by brahms for a prelude, and several appropriate hymns for communion.—L. E. B.

A. The stops to be used for prelude, offering and choir numbers are dependent on the racter of the composition. For congresstional singing you might try "full organ" by ture.

O. I am pluming it being pluming the spire organ very sone, but some swells. For communion organ very sone, but cannot understand the use of the moments and stops. Will you please to built proceed to the community of the support of the community of the caption these matters in drell—with carry you may have to use Harp Accilence 2' explain these matters in drell—with carry to may have to use Harp Accilence 2' explain these matters in drell—with carry to may have to use Harp Accilence 2' explain the community of the keyboard, it will be necessard stops included on carboard list—J. F. F. ary to confine your playing to the range of the stop. If this stop is not available (hymns might require a more extended range), use your softest 8' stops (or 4' stops played one your softest 8' stops (or 4' stops played one octave lower than written). For your general information 8' stops speak normal pitch (same as plano) while 4' stops speak an oc-tave higher and 2' stops two octaves higher; and 16' stops speak an octave lower. We do and to stops speak an octave lower, we do not know what arrangement of the Brahms Cradle Song you wish to use, and therefore cannot intelligently suggest registration.

Q. Our church has a small organ of four Our church has a small organ of four exts of pipes, locking the stops to produce rect of pipes, locking the stops to produce organ. How is it possible for a church that is anothe to finance the undertaking to sole this problem? The choir is not advance that problem? The choir is not advanced that problem? The choir is not advanced to make the problem? The course is more than the course to my mind proves impossible. The organ is in very bod shops, and the Treaslo does not work at all times. When our church bought the organ it did not give any other offer a thought. Do you think this won wise? Will you please send me names of reed organ manufacturers in the eastern part of the United States?—S. H. S.

A. It is difficult to make any suggestions where a church is really not able to finance the proper care of the organ. You might contact the builder of the instrument with ad-vice as to conditions, and ask for the lowest cost to remedy defects including tremolo If the church cannot finance the matter in the regular way, perhaps you might raise the money by some special function. Since we do not know circumstances and conditions at time of purchase, we cannot give an onin ion as to the wisdom of consideration of one offer only. We are sending you information about reed organs by mail

Q. I am interested in building a small esidence organ. I play the organ and know residence organ. I play the organ and know something about organ construction. Can you recommend a practical book (or books) on organ building for amateurs? I am especially discreted in direct electric action. I wont a book that chiefly tells "how to do it." Please indicate the price and place where books can be procured .-- R. D.

ing books for your purpose: "The Electric Organ" by Whitworth, at \$7.50; "Cinema and Theater Organs," Whitworth, at \$4.25; and "How to Build a Chamber Organ," by Milne, at \$3.00. The books may be secured through the publishers of The Etude, prices subject to

although we presume it to be unified and duplexed and to contain less pipes than the smaller specification. You do not explain the contents of the larger specification and we can only surmise the equipment. If the instruments are used organs, you may have to add the cost of moving and installation which might materially increase the expendi



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Scoring a Success (Continued from Page 724)

this has meant raising composition it. Certainly they have played a cafrom a neglected position to a status pable part in aiding us to reach such equal with those departments that enviable musical eminence with our have long received the lion's share creative as well as our interpretive of attention, this adjustment may faculties alert and operative. have appeared to be specialization. Actually, there is none-except in music.

Composition Study to the Fore

For so many years, adds Mr. Hanson, the emphasis has been placed upon the training of performers that a deviation from that path is rated as news. We have so stressed instrument and voice teaching, with harmony and theory required for balance, that to reverse the situation, making harmony and composition the major subjects, and thus giving equal opportunity to the creative artist, makes it a focal point for attention. Giving to the matter little real understanding, we seemed to think that performers must study, whereas creative youth needed only to tap brow with pencil to produce spontaneous emanation. No facilities needed, nothing but a menu card, or some other available piece of paper, on which to jot down a Hark, Hark the Lark, as it bubbled to the surface. The facts in the case have affected the misconception but little: it is so romantic to believe that nearly all compositions of worth leap

To correct this erroneous impression; to give young creative talent a chance to flower; to bring some con- sprinkled again, listening carefully, crete enlightenment to this abstract then rushed triumphantly back to subject has been a task not easy of his laboratory, bearing with him the accomplishment. It could have been saltcellar and the iettuce leaf. That said that no university of standing afternoon he embarked upon a series would balance its curriculum so of experiments which was to result poorly that its chemistry students in N.B.C.'s rain machine, an elecfared less well than those studying trically driven behemoth which pelts law; it could have been said that sheets of paper and gelatine with no teacher of physics or biology or birdseed on the salt and lettuce princhemistry would feel his work ca- ciple and affords such diversified efpably done without a laboratory in fects as rain heard through the which tests and experimentation window or on the street, and rain could be carried out, and neither falling on grass, shingles, tin roofing, should a teacher of composition; it or a pavement. could have been said. . . .

But instead of saying, the Eastman School has pointed out the ex- Mr. Pierson does his best work not istent disparity and need by the in such dazzling flashes but with the graphic method of doing. And with painstaking attention to detail which only a few years of life behind it, is said to characterize genius. For for it is a youthful organization, it example, when he was called upon has enabled creative youth to pro- to create a rocket-ship noise for a duce there the very proof of the Buck Rogers program, he did not pudding: tangible and laudatory re- try to go into the problem cold and

It has been frequently stated, and brain. He did extensive research, obwe are pardonably proud of the be- tained data from such authoritative lief, that America has emerged from sources as Weird Stories and the the rôle of tyro and can now walk New York American, and constructed forth on the musical stage with con- his machine according to the best fidence and surety in her step. To contemporary thought on the subthis status there have been many ject. The result was a convincing contributive factors, so many in fact series of hisses and splutters which that we shall not attempt to enu-

merate them. We want, instead, to pay tribute to one of them: this youthful laboratory and the youthful dreamers who have hoped and quite equally vitalized. Since to do groped and despaired and exulted in

Fascination in Making Violins

(Continued from Page 745)

important, since some types of top wood, while in sympathy and accord with certain types of back material, are not adapted to other types of back material. Doubtless this accounts, in a measure, for the socalled element of luck. The proper matching of material may justiv be called one of the fine arts of violin making. Varnish of a fine mellow elastic quality is necessary. All fittings, strings, and so on should be of first quality. Last, and most important, workmanship must be of a very high artistic order throughout. from the beginning through the final finishing touch. An instrument so created should be, to quote again from Mr. Randall's article, "A perfect creation, peerless, superior to improvement."

The Mystery of Sound effortlessly from forehead to paper. Effects in the Radio Studio (Continued from Page 731)

Endless Research

pluck an idea instantly from his (Continued on Page 784)

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VIOLIN QUESTIONS

Answered by BORERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Schumann's Advice to Pupils

R. E. W.-It was Schumann who advised pupils to "make Bach your daily bread." Schumann was such a profound admirer of Bach that he advised his own pupils, and in fact all pupils, never to let a day pass without playing as much of the works of Bach as they

More About Savicke

B. B.—In the past six months several cor-respondents have inquired about the violins of a maker named Savicke. Diligent search through works of reference on the subject has failed to develop any information concerning this maker, so, as is my custom in such matters. I called in the assistance of the readers of The Etude. After several months, I received a letter from a Mr. Benedict Bantly, \$18 Victoria Avenue, Puente, California, containing the desired information. Mr. Bantiy wrote: "I have a German book, 'Die Geigen and Lautenmacher (Violins and Violin Makers), by Willibaid Leo Ferd. von Lutgendorff, published in Frankfort am Main 1922, dooff, published in Frankfort am Main 1922.

it is different. Out of a large number of Germany. This work comes in two volumes.

In it there is about a half page devoted to card Nikolaus Savckd—Vlenna, Born 1792 in or Card Nikolaus Savckd—Vlenna, Born 1792 in or the violins will be much better than the Lemberg, and died 1850 in Vienna. "The correspondent stated that if any reader of The set of the lot, If you are not an expert judge set of the lot, If you are not an expert judge to the control of the control of

The Maker Panormo P. N. L.—Vincenzo Panormo, Paris (also Sicily and Ireland), 1740-1780, belonged to a family of violin makers, of which the last a family of violin makers, of which the last member died in 1892 in Brighton, England. He appears to have been a restless genius, and in accordance with his life, is also his work. Sometimes his instruments resemble Cremona masterpleces, and at other times again they look as though made by a poor hand. His favorite model was the Stradivari, His sons, Joseph, George, Louis and Edward were also violin makers, I cannot set a price on your violin, supposed to be a genuine Panormo, should be selected by an expert judge of without seeing it. In the catalog of a leading violins, no matter of what "make" they are. American violin dealer, genuine Panormo violins are offered at from \$1,000 to \$1.800. Toke your violin to a leading expert in Philadelphia, where you reside, and get his appraisal on it. Any leading music dealer in your city can give you the addresses of such

A Violin Polish

A Violin Polish

D. K.—A violin cleaner and polish which is extensively used is made from this formula: fine raw linseed oil, seven parts; oil of turpentine, one part; water, four parts.

Mix thoroughly, pour some of the liquid on a cloth, and rub rapidiy over the violin, Then wipe off every trace of the mixture, and polish with enother clean dry cloth.

As it is considerable trouble, however, to

Tourte Bows and Stiff Fingers W. W. S. 1—There are many thousands of vi-oiin bows stamped "Tourte", as you say yours is stamped. Some of these bows are of only nominal value, but the genuine Tourte bows of first quality run from four hundred to twelve hundred dollars, but they must be genuine. Imitation Tourtes range from five dol-lars up. 2—You state that your fingers seem to be stiffening, from the fact that you dip them mates the number of Maggini's at the present in chemical solutions, used in photo finishing.

Your letter does not state what the chemicals

Your letter does not state what the chemicals

means of knowing the exact number. Also are, so it would be guess work to ascertain whether your trouble comes from them. Ask a chemist whether he thinks that the chemi-cals cause the stiffening of your fingers, or of Stradivarius and Guarnerius, for their conpossibly a good doctor would know, after excert work. The tone of the Maggini violins
is too dark and somber. amining your fingers.

Strings Break Too Often
T. Y.—Constant bowing and wear on violin strings at the point between the bridge and the end of the finger board will, in time. render or cause a "perfect fifth" string to become faise. For this reason it is well to change the strings often, depending, of course, upon the amount of use given the instrument

breaking near the nut or peg, it is well to have the "peg box" looked after by a comnetent repair man, for, if the neg hole is not "centered" correctly, the abrupt angle or sharp break from the nut to the peg hole will cause the string to break.

S. P.--1. If you wish to buy a lawn mower, an electric razor, a watch, a radio or a mowing machine, all you need to do is to go to reliable, first class firms, who sell these articles, and make your selection. You are pretty sure to get a good one. With a violin it is different. Out of a large number of Carl Nikonate ca.—
Lemberg, and died 1850 in Vienna. The correspondent stated that if any reader of The hest of the lot. If you are not an expert jumps respondent stated that if any reader of victins yourself, try to get some one who lated when the control of t some good violins, but he was not especially depend on the dealer. Tell him just what famous. tell him to send you one possessing these qualities. Have him send such a violin on approval, with the privilege of returning it, I you do not like it. 2. Buy a bow with a Pernambuco stick, at a price not less than five dollars. 3. The bad tone when you play the note, E-flat on the A string, probably comes from bad bowing. 4. A cheap violin can be sometimes improved by a skillful renairer, and sometimes not. Get the advice of the repairer on this point. I cannot tell without seeing and hearing the violin. 5. Violins should not be purchased merely be-cause they are of a "certain make." They

A Letter on Maggini

There seems to be quite a revival of interest in the violins of Maggini, which are extremely rare. C. G. M. of San Francisco writes: "I have just read your article in The Etude, of this month and year, about Maggini violins, of this month and year, about Maggini violins. The noted violinist, Henri Marteau, a pupil of Hubert Leonard, of Paris, played in public concerts on a very beautiful Maggini violin, which had a very outstanding tone, both for quality and quantity. He toured the United States about 1896, and made a great sensation wherever he played. I heard him three or four times and saw this Maggini violin. Leonard played on it for many years, and on his death Marteau bought it at once from the widow, paying a handsome price. Marteau

As it is considerable trouble, however, to what and mix these ingredients, most volimbiate buy ready prepared cleaners at the must stores. There are a large number on the market.

We down paying a nanoscone proc. was considerable with the whole blived. "Two days ago, I called on an old friend when the considerable with the whole to him about Maggint. He had a lot of old 'Strad' magazines (published in London). Among them he found one dated, June, 1908, and it showed a photo-graph of Marteau's Maggini, top, back, and graph of Manical's Maggini, top. back, and sides. It showed a fine looking fiddle, with double purfling, and some ornamentation in the corners, on both top and back. I have serious doubts if there are even ten genuine Maggini's in the U. S."

In regard to the above, I would say to our correspondent, that another authority estithere are practically no Maggini's used by noted violinists at the present time. The taste

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there is no grace without strength." paintings and a lithograph.

tested the paintings of Delacroix.

Renoir Might Have Been a Musician

painter, and from then on he ad- sentiment." Piano" was a favored setting for his In childhood, Francesco Malipiero classed in this group. a young student and a young audi- poser. Walter Piston. musical cadence.

when he heard it in Paris, but was painting.

The history of this portrait's crea- Giorgione, of the Venetian School, cubism.

clearly had no thought of satirizing rhythmically combined. their hunger. One of his sayings was: him. From the drawing he made at John Zoffany (born in 1733), a ing style. Thomas Eakins, who viewed

mired both as musician and friend, win first bought paintings because been a famous favorite. But Chopin, in turn, heartily de- he felt genuinely drawn to them, Jacques-Louis David, popular ar- Piano", "Music" and "The Cella

tor, while in "Mlles. Lerolle at the Rachmaninoff once said, "When I Ballet." Piano" two young ladies are pictured, compose, I am a slave. Beginning at Degas' pictures of ballet dancers

youthful face, an unfamiliar view of musicians and musical instruments 'It makes me dizzy,'" youthful face, an unfamiliar view of musicaits the instantial primitive plainting afrom the ultra-modern Pablo the composer in the last years of his in oriental and primitive partial primitive

tion was told by the artist when in painted "Concert Champêtre", por-1882 he wrote a letter describing his traying a group of young people with efforts to contact the composer. He a lute and a flute, in such harmony

nervousness and unwillingness to be lived from 1589 to 1624, painted "Boy "a man of mind, an eager reader an disturbed while finishing "Parsifal." with Violin", an example of the enthusiastic lover of music." And us. urbed while misning "Parsifal." with violin, an example of the Whistler's second painting, "At the During the actual painting, Renoir Baroque style at its best, since it is Whistler's second painting, "At the found him charming and jolly, and composed of curved lines and forms, Piano", is said to contain the hada

"In music, as in all the other arts, that time, Renoir made two oil German painter of family portraits, the world "as an educated observer who became famous in England, did looking for material data", attended Delacroix, who painted portraits of Among composers especially inter- a charming oil, "A Family Reunion: many concerts to watch the per-Chopin (1838) and made a sketch of ested in painting, one finds Sibelius, the Minuet" which pictures a key- formers. The result of this study re-Paganini, was an ardent admirer of Mendelssohn MacDowell Cyril Scott, board instrument and a flute used vealed itself in such paintings as Mozart and Beethoven, but disliked Paul Hindemith, Carl Ruggles, Lou as dance accompaniment. "The Bai- "The Concert Singer", a dignified the music of Berlioz Chopin he ad- Alter and George Gershwin. Gersh- lad Singer by Hogarth has long unflattering portrait of a singer in

and later took great pride in his collection. In 1929 he himself took up Republic and of the Empire, won James Chapin, artist of the conpainting and tried to imbue his art fame during life as a painter of temporary American scene, painted work with the same qualities in- historical pictures, but, ironically "Blues Concert: Ethel Waters", show-Raphael was the only painter ever herent in his music. He was especialed enough, is now recognized as among ing the singer standing near the to stir and refresh the composer ly interested in portraiture, and the greatest portrait painters of grand piano, her pianist, a trum-Tschaikowsky, who often referred to among the more than one hundred France. In 1792 he painted a portrait peter and xylophonist. In Thomas him as "that Mozart of painting." of his own paintings are those he of the celebrated flautist and com-And no less a musician than Gounod did in 1937 of Arnold Schoenberg poser, François Devienne, holding a souri State Capitol there is one of taught the artist Pierre Auguste Ke- and Jerome Kern-two composers of flute. François Boucher, whose ca- a restaurant with a Negro jazz band. noir, in the latter's early years at widely differing ideals and musical reer was largely shaped through the Benton, one of the most prominent music school. The great composer expressions. Indeed, Gershwin was patronage of Madame Pompadour, of present day American artists, also was so impressed with Renoir's tal-inclined to regard his painting and belonged to the Roccoo period. One painted a portrait of Carl Ruggles, ent that he urged him toward a mu- his music as almost interchangeable. of the tapestries he designed was American composer, at the plane. sical career. But, because of the He once said, "The new music and entitled "The Flute Player." Among Benton is also a collector of little family's poverty, he was forced into the new art are similar in rhythm. his other famous paintings is "La known American folksongs, gathered an apprenticeship with a porcelain They share a sombre power and fine Musique." Fragonard and Jules- in his travels and recorded. These he Alexis Meunier (1863-1934) both plays for his friends (both mejody vanced as an artist. Yet his musical Sir Edward Elgar, as a child, deep-painted "The Music Lesson", each and accompaniment) on the hartendencies were shown in countless ly loved all things artistic, and was treating the subject in a quite dif-monica. But such is his devotion to other ways, among them his frequent strongly moved by the medieval ferent manner, "The Lute Players" music that he also plays on the harchoice of musical themes. "At the carvings in the Worcester Cathedral. by Meissonier may likewise be monica, the old classics with ex-

subjects, as in "Les Filles d'Auguste (Italian modernist) and the Russian When, in 1862, Manet attended a plays only one of the voices in an Holmes", with one young girl playing Glazounof both showed a trend to- performance of The Spanish Ballet ensemble composition with other the plane, another the violin and ward painting before they discovered at the Hippodrome in Paris, he premusicians accompanying him, and another listening. "The Piano Exer- their latent musical talent; as did vailed upon the dancers to pose for again he merely carries the melody, cise" shows an old fashioned piano, the contemporary American com- him in his studio; the result was his Music plays so great a part in his charming study of "The Spanish life that his wife insists that he

one of whom is playing from an nine in the morning I allow myself backstage are far more famous than open score. And Renoir's "La Bal à no respite until after eleven at night. his other paintings of life behind the Bougival" (one of a trilogy done in A poem, a picture, something con- scenes, namely the two of a singing 1883. in which the artist depicted crete, helps me immensely. There woman, one called "The Café Singer" dancers in town and on the country- must be something definite before and the other "The Song." Degas' side) has such rhythm that the very my mind to convey a definite impres- "The Orchestra", now hanging in attitude of the performers suggests sion, or the ideas refuse to appear." the Louvre, shows the conductor and With this statement in mind, we the men in the orchestra pit during Renoir, an ardent admirer of may well believe that some of the a performance. "Father Listening to Wagner, had allowed himself to be masterpieces from Rachmaninoff's the Spanish Guitarist Pagano" is the carried away by the master's music pen may have been inspired by title of another portrait by Degas. done in 1872. Amusing is this anecbored upon hearing it in Bayreuth. Although the aspect of musical dote about Degas: "He was much The cries of the valkyries, he said, subjects for paintings is perhaps the beset by bores, and if he found he one could endure for a bit, but not most superficial concerning this could not reasonably escape them by for six hours at a stretch. Then he theme, an adequate listing of each his favorite excuse of not seeing—as managed to paint a portrait of Wag- one would fill a fairly thick volume. when he was invited to hear Madame ner as a benign old man with a There are numerous examples of X's beautiful singing—he would say,

the composer in the last years of his in outside and pointed partial and partial a life, Because it was satirical, wagner and schipetty although the did cases the names of the artists are list" (1918) and "The Three Musi-the modern orchestra has profiled

The American Way

had discovered, in Wagner's entour- of light and form that it is often painters turning to music just as inhad discovered, in Wagner's entour- of agin and action with the control of the state of the stat age, the Russian painter Jukovsky, cames a source symptomic particles of the Russian painter Jukovsky, cames a source symptomic particles and the John Singer Sargent's portrait of met for the first time in England as who had followed the master about with a rise had to be to be a state of the first time in a for two years, hoping to persuade Lute Player" were alike the works Johannes Wolff holding a stringed an orchestral instrument. Renoir succeeded, despite Wagner's Domenico Feti, a Venetian who artist himself is said to have been instrument recalls the fact that the

action, as well as "Elisabeth at the

traordinarily good tone. Often he paints only "in his spare time."

Famous Clarinetists (Continued from Page 743)

clarinet. Haydn, too, was very sparing in his use of the clarinet; and, alas, of his one hundred and eighteen symphonies many of the earlier ones are quite mediocre, having been written from day to day for Prince Esterhazy's little chapel, where the master was musical director. But after Haydn was called to London by Saloman, a director of concerts, where he had a large orchestra at his disposai, his genius cians", both noted examples of his so abundantly. In his first attempts, Haydn took advantage of the beautiful tones of the chalumeau reg-On the American scene, we find later. Gluck was the later than the clarinet in effective fashion in the (To Be Continued in

The Etude for December)

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Sound Waves Over the World

(Continued from Page 737)

He has successfully appeared in op- first to "The Fugue" and secondly to era not only over the air but also a "Handel Program." Music by Bach, with the Metropolitan Opera Com- Beethoven, and Handel will be used pany, of which he has been a mem- to illustrate the fugue. In the broadher since 1937

program begins, but we do not al- a focus on the string instruments, ways know where it stops. Take for violoncellos and basses, and "Fairy example the "Wings Over Jordan" Tales in Music" The latter half of program, those thirty-five negro this hour features charming music choristers who blend their voices in by Mendelssohn, Ravel, Humpermoving spirituals on Sunday morn-dinck, and Grieg. ings over CBS; this program orig- In the broadcast of November 29 inates in the studios of WGAR in (Series C and D), the first half hour Cleveland, but besides being broad- is given to "Two-Part and Threecast from coast to coast in this coun- Part Forms" and the latter half to a try, it is picked up by the British "Haydn Program", during which Broadcasting Corporation in the period the conductor will play the English midlands and sent by short- entire Haydn "Symphony No. 85, in wave around the globe. Down in B-flat" ("The Queen of France"). Uganda East Africa, according to Columbia's American School of the Dr. Earnest B. Kalibala of that coun- Air, which titles its Tuesday musical try, this program serves to meet their programs this year "Well Springs to inter-racial needs in much the same Music", will present three of these manner as in the United States, "It broadcasts during November. The is heard with equal interest," he dates and titles of the programs are says, "by the white and negro popu- as follows: November 12-"Songs of lace scattered around Lake Victoria." Make Believe"; November 19-"Bal-And since not all homes boast elec- lets and Fairy Tales"; and November tricity, natives and whites have made 26-"Animal Songs." it a custom, each Sunday evening, to After a summer vacation, during gather at homes where there are which he acquired a much needed radios, to hear this program.

A Radio Veteran

ductor and commentator. The first EST, Mutual): "Sinfonietta", a symdivided into the regular four series quainted with them at an early date; are intended for younger listeners many worth while, familiar and un-(Grade's four to eight), while Series familiar compositions. hearing; there is no question that 6:45 P.M., EST, Mutual) lies an inments and Voices"; Series B to the scenes of radio for years-with Series C to "The Musical Forms"; is one of the few humorists discov-Great Composers."

Dr. Damrosch presents the second you a welcome respite from the dire program in his Series A and B. The war news and other current events first part of this hour will feature programs. In between his talk he the violins and violas in music; the

second half "Animals in Music." The music of the latter half ranges from pieces by Mendelssohn to Deems Taylor.

In his broadcast of November 8 (second concert of Series C and D), not a new voice to radio listeners. Dr. Damrosch turns his attention cast of November 15, (Series A and We generally know where a radio B), the program is divided between

rest from his busy schedule, Alfred Wallenstein, the conductor, resumed recently his direction of four of For the thirteenth uninterrupted radio's most important musical proseason, the National Broadcasting grams: "American Choral Festival" Company is presenting the NBC (Saturdays, 9:30 P.M., EST, Mutual); Music Appreciation Hour with Wal- "Symphonic Strings", a string symter Damrosch in the rôle of con- phony program (Tuesdays, 8:30 P.M., broadcast was heard on October 18, phony program (Fridays, 8:30 P.M., and the last one of this series is EST, Mutual); and "Voice of Firescheduled for April 25. As in the stone" (Mondays, 8:30 P.M., EST. past, Dr. Damrosch will follow his NBC-Red Network). In the latter well established plan for promoting program, Margaret Speaks is again appreciation among millions of the soloist. If the reader is unfamiliar American boys and girls in schools with Mr. Wallenstein's Mutual broadand colleges. The concerts will be casts, we suggest that he get acof half-hour programs to be heard they are designed for the true music on alternate weeks. Series A and B lover, and the conductor presents

C and D are for junior and senior Behind the cryptic line in the high school students. Parents will newspapers, "Meet Mr. Morgan" find these broadcasts well worth (Tuesdays, Thursdays, Saturdays, students will profit from a discussion teresting study. For Henry Morgan is of them with their parents as well one of radio's newest funny menas with their teachers. Series A is to that is, new to the airways, since he be devoted to "Orchestral Instru- has been funny, so they say, behind "Music as an Expressive Medium"; his novel and original wit. Morgan and Series D to "Lives and Works of ered and developed from the ranks of loquacious announcers. He chat-In his broadcast of November 1, ters about stuff and nonsense, giving

(Continued on Page 787)

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Bird As Prophet (Master Lesson)

(Continued from Page 748)

magic. Up it goes into the G minor arpeggio.

This solution is made most delicately. The last note must almost entirely disappear. The little dot over the high D is rather misleading, for it does not indicate a staccato. To beceive this 36-page booklet, you must In Mozart's sonatas one sees them so establish with us your professional status, often. There, as in our little tone therefore enclose your professional card. poem, these dots at the end of slurs tion, or refer to one or two prominent indicate rather that one should music publishers by whom you are recog- avoid an accent. If, in our Schumann number, this end note should be-Toolds, Arbitals and by well-how American con-tractive, Institute, the well-framework of the contractive of the contractive to the contractive of these figures must be whispered, swiftly, with the purpose in mind

of emphasizing the silences. All through the first part one should be kept in wistful expectation. Only at Measure 20 the suspense is lifted, when the poet sings out his warm feeling of gratitude for his romantic, pantheistic inner world.

But before dealing with this beautiful passage, we still must solve a few problems in the first part. Of utmost importance is the fin-

gering. In Measure 2 I suggest a substitution on that important note C-sharp, a swift replacing of the fourth finger with the thumb. Only by having the thumb on that note can we comfortably master the to slide far enough to the back of the key with the fourth finger, to FOR SALE: Mason-Hamlin Grand, Permake place for the thumb. This finfect condition. Sacrifice. Box "M.R." c/o gering enables us to lay our fingers.

In Measure 15 I would support the massive of the same of the s gering enables us to lay our fingers YOUNG COUPLE, conservatory educated, wife planist, organist. Husband (D, G, B-flat, D). This would be imposition, Chronise green the position of the position case the second finger could not reach G in time, and the legato, the speed, and the dynamic control Only too often one hears these three notes played too slowly. The last triplet in Measure 2 should be played 4, 2, 4. This again enables us to reach for the low C-sharp in due time. Be F-natural all the necessary tone, sure to have the thumb as close as

moment you start this last triplet. When, in Measures 10 and 11, the do not move the fingers individually Darryl Zanuck has filmed the hismain figure occurs in the left hand, go over with the fifth finger. This is movements are so swift and nerv- song world. 20th-Century-Fox's "Tin not so difficult to do as it may first ous that they give the wrong color Pan Alley" deals with the musical appear. In doing so, do not aim to these softly caressing slides. merely at D with the fifth finger

chord, as if written thus: Ex. 2 9 c. 6.

artist, on the other hand, provides on the state of the s should be used as an extension of The next passage gives ultimate

the hand. The aiming should be a release for the pent up emotion of movement of the hand, rather than the preceding section. There are

cult because of the awkward cross- make too much of it. Do not bring ing of hands. This difficulty can be out the soprano, for instance. Rather overcome only by clear thinking, play it in the manner of a church Memorize this passage at once; organ, upon which, in the character hands separate, as well as together. of the instrument, all notes sound When memorizing, think the mel- equally round and mellow. One ody. Sing it, or if you have the typi- might even accomplish the legato cal pianist's voice, whistle the tune. after the manner of the organist At any rate, do not memorize dead This implies not to depend on the notes! It is always a source of pedal for your legato; rather hold amazement to the teacher to see with the fingers what you can. how many students ignore the sim- Play these religious chords rather plest melody. In their struggle be- slowly, with definite motion. Do not tween the ink black notes and the think, on the other hand, that you piano keys below, many a tune has are not allowed to dwell upon cerbeen lost to the ear. This incredible tain notes of your special liking. but common oversight comes as a One should never suppress sponresult of mechanical practicing.

C. E-flat with the fingering 1, 2, 4, 5, the general, fundamental tempo and 4. In going over to E-flat with the rhythm. Pick up the tempo when the fourth finger, again do not aim only moment of indulgence is past. Espeat the one note, and do not play the cially is it inadvisable to waste time E-flat with mere finger motion. Play between phrases. that note as if you were to play an I hesitate to give more than genoctave:

octave; when, afterwards, the low truly experienced artistic recreation E-flat is omitted, the thumb may is always a more or less personal still be kept hovering over this note, matter. Before becoming a master, as if intending to play it. This ma- however, the apprentice must imineuver induces the right touch for tate. the fourth finger, namely, not a finsonority of the next triplet. Be sure ger movement, but one of the arm. Be sure to touch this note in the middle of the key, where it feels

In Measure 15 I would suggest which only a flute is heard, quite as that the F-natural be played loud it might be on shipboard. Some in comparison with the F-sharp, and scenes have been scored for concerthat this latter be kept very soft. In tina alone, while others have only order to accomplish this, try out the drums, and a faint, far-away rhythm following exercise: play F-natural for oboes which creates the feeling loud, and F-sharp silently. By this of loneliness and distance necessary I mean that you should press to the picture. The score itself is the would be made too difficult. Remem- F-sharp down, but without making work of Richard Hageman, formerber that the triplet goes very quickly. a sound. You probably will not suc- ly of the Metropolitan Opera. The ceed in accomplishing this feat, but cast includes John Wayne, Thomas you will accomplish what you orig- Mitchell, Ian Hunter, Barry Fitzinally intended to do. Your F-sharp gerald, Wilfrid Lawson, and J. M. will remain soft while you give to Kerrigan.

As to the grace notes-do not snap possible to the low C-sharp at the them; try rather to imitate the effect of a slide on the violin. Again, relief from turbulent world affairs, in these delicate graces. Finger tory and spirit of America's popular

alone; but aim at the entire next do not retard. You will find it very which is Broadway and 46th Street, effective, however, to lengthen the where the nation's song hits are pauses in Measures 17 and 18 just a grown. trifle. This treatment tends to Starring Jack Oakie and John heighten the suspense. Also try to Payne as the colorful song-writing play more softly as the end ap- team to which things happen, the

only six measures of this beautiful This entire passage is rather diffi- thanksgiving. Do not attempt to

taneous feeling, but he should pre-In Measure 11 I play D, E-flat, A, vent sentimentality by adhering to

eral information; for the individual sentiment of the performer should guide him in a passage of such intimate feeling, rather than a prescription from note to note. Please do not At first you may even practice the take this lesson too literally, for a

Music in Film-land (Continued from Page 771)

Tin Pan Alley in Pictures

By way of providing a measure of and human ups and downs of that At the end of this entire section section of New York, the heart of

tance in the everyday life of millions.

(Continued on Page 784)

THE PIANO ACCORDION

Hints for Improving the Technic of

the Bellows

D EADERS OF THIS COLUMN have again asked for further have again asset to ideas on how to perfect belof accordion playing, as it is an en- the bellows. couraging sign in the trend of ac- Many accordionists do not undermatically and let it go at that.

much, it would be well for them to being produced. look into a few other factors which Our advice to pianists who are

ning the next phrase with an out- in execution. ward action.

and not allowed to oscillate from side tion. to side. The opening and closing ac- All legato bellows practice should almost closed position.

chanical points, we shall now discuss the actual system of practice, because those who are having difficulty should set aside a part of their practice period for concentrated work on the bellows. A rule which is brief and to the point states that the secret of good bellows technic lies in arranging to play the most

lows technic. We are glad to observe number of notes while using the

the increasing interest in this phase smallest possible amount of air in

cordion progress. A few years ago, stand the advice that they must not students felt that it was sufficient waste the air. This means that there to manipulate the bellows auto- should be no movement of the bellows unless actually needed. Ac-Many of these letters are from cordion artists have many little soplanists who find no difficulty with called "tricks" which they employ any other phase of accordion play- unconsciously. One of them is that ing. Their musicianship, developed the pressure of the palm of the left from piano study, naturally has re- hand plays an important part in vealed to them the important fact their bellows technic, because it is that proper bellows technic holds used as a sort of brake to arrest the the secret to good accordion playing, action of the bellows at the very As a bit of encouragement, we instant it has served its purpose, would like to suggest that before instead of permitting it to continue accordionists blame themselves too and waste air when no tones are

might cause their difficulty. First of having difficulty with the bellows is all, those who find it impossible to to arrange a balanced practice play a complete phrase with one ac- schedule according to the following tion of the bellows should have their plan. The Hanon "Five Finger Exerinstruments carefully examined for cises", arranged for the accordion possible leakage of air. Should such under the title of "The Virtuoso Acbe the case, no amount of diligent cordionist", can be made to serve practice would help the player per- for bellows practice while developing fect his bellows technic until the finger dexterity. The number of instrument had been repaired. measures played with both the out-We next suggest that the air bar ward and closing action of the belbe used in preference to the air but- lows can be counted, and the goal ton. The reason is obvious, as it may should be to increase the number be applied from any playing position of measures with each repetition. in the bass section and it is par- These should be played in legato ticularly useful when the bellows style with a gradual action of the must be closed quickly before begin- bellows, striving at all times for ease

The organ style of music provides The third preliminary factor in another example of legato playing developing bellows technic concerns for bellows practice. Selections with the correct playing position. The accordion must be held properly and should be played so that the bellows the straps must be of such length give the effect of even, sustained that the instrument is held firmly tones not varied by the bellows ac-

tion of the bellows is always from the be alternated with practice of top, while the bottom remains in an staccato exercises, as well as those with accented notes. Here again we encounter the little trick of immedi-The Secret of Good Bellows Technic ately arresting the action of the bel-Having disposed of these me- lows after the accented note has (Continued on Page 783)





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the Nineteenth Hole

(Continued from Page 733)

a chorus from the whole room. to tell why I gave this piano to the what I am talking about.

club last Christmas. Most of you have known me all my life. You remember that my father died when I was ten, and as I look around this room, I see many who were boys and girls in homes to which my mother used to send me with my little ev. press wagon full of homemade pies and cake. Somehow, she struggled along, and between cookies and the music lessons she gave, she brought up my brothers and my sisters and myself.

"She was a great

We found that the waters hadn't or night, winter or summer. touched the parlor floor. The first "The second reason why most of thing that Mother did, when she you play golf is for release or relief.

musical training and I hope that this possible playing days. Christmas piano idea will spread "I have noted that the piano I with all of you who have families and gave to the club last Christmas has

fun and the sport. Well, you know very little incentive for any good other, without the slightest uneven. where I stand in golf. At the same music in the club. "Speech, speech, speech!" came in time I don't know of anything that "I have consulted educational ex- gin the study of serious songs Schm.



Kranich and Bach, one of the long established American piano manufacturing firms, presents this up-to-the-minute design for 1941.

"The year after Father's death the by yourself, if you wish. You do not mas piano." great flood came and we had to take need a twosome or a foursome to to the hills. When we got back to the enjoy it. More than this, you can enhouse, it was on Christmas morning. joy it at any time, rain or shine, day

went into the room, was to sit down The man whose business activities at the keyboard, and with tears in these times place an almost un- the principles of pure vocalization trol, for instance, is important in

The Christmas Piano and ing machine, which have made plano good music. Unless the instrument pils required a much longer period. Is abused, a good plano will stand a By that time, my voice was secured. "Why do you all play golf? Of great deal of use. Remember, before placed, and I was able to progress why do you all play golf. Of great deal of use, feelfelliber, or was from one register of range to the

gives one more sport than music perts, and have learned that it is bert's Der Neugierige was the first "There isn't much to say," smiled study, and if you have never studied generally conceded that music study The second year of study followed Beston. "I'm proud of the cup, of music, you are like the chap who has has a very beneficial disciplinary and the same plan as the first. I never course, but I only did my best. Per- never gotten interested in soft. You sociological value, entirely apart from sang forte, and I began each days haps you will give me a few minutes simply do not have the slightest idea its artistic and aesthetic importance work with vocalises in the middle in the upbringing of young folks. The and upper registers, combining them boy or the girl who does not have a finally, into a full scale. I was not chance at a musical training in these allowed to begin operatic roles until days is decidedly handicapped. I I had studied five years. The first know that there are still hundreds rôles given me were extremely of boys and girls whose lives would "vocal" ones, like Leonora in "I be bettered if they had a good piano Trovatore", where there is much in the home.

national fund to provide pianos for five years of study, I passed my state those of limited means, but of course examinations, and made my operation that is Utopian! However, I want to debut as Leonora, at the age of do my little bit, and I am going to twenty, in Zagreb, establish a fund, so that every Such was my vocal training and Christmas there will be enough I speak of it only in terms of what money to put a good Christmas piano has been good for me. Vocal probin the home of some talented child lems are too individual to permit of in this immediate community who general or dogmatic pronounceotherwise could not have one. More ments. The only advice one may safethan this, I have named the fund ly offer to all is to remember the after the little mother who literally worked her fingers off to bring me volce is well placed, and that it "sits" up, the Catharine A. Beston Christ- easily in place, before attempting a mother, men! She tried to give me "There are no limitations to music, mas Plano Fund—because I am sure study of repertoire. Spend a period music lessons when I was a little tot, You can just go on and on learning that if my mother could know of of study on art songs before venturbut somehow it never seemed to more and more new captivating comtake, She had a little upright plano positions, Like your golf game, every would say that nothing could bring those roles that can be most readily that Father gave her the first new play presents new problems, more continuous joy to the home, mastered by the still maturing voice. Christmas after they were married. Furthermore, you can play music all rich or poor, than a fine, new Christ- After that, be alert to learn, to im-

Vocal Training from a Famous Master (Continued from Page 729)

streaming down her face, sing and bearable strain upon him, simply has into singing speech. The following more ways than the fundamental play Praise God From Whom All to escape for a time each day from day, we repeated this entire process projection of tone. No one should this pressure and escape through in the upper register, working from attempt the study of opera until the Beston stopped for nearly half a some means that will so absorb his the C above middle-C to high-C. The breath control is so well mastered because adjusted out over the links, attention that he cannot for the time third day I was allowed to sing a that he can encompass long phrases being think of anything else. This I brief and very simple song. It was without thought of breath. The dra-"Well, that made me think. If as found out, very fortunately, when I nothing like a concert number, but matic play of opera, which is as im-"Well, that made me think, it as sound one, that thought so was a young man and I used to play a complete musical unit that portant as the singing, makes great grand a mother as that thought so was a your and the supply of breath much of music, it was something baseball with a back lot team. Then would carry the principles of tone demands upon the supply of breath. much of music, it was sometiming case-out with a case to came along golf as a grand release production a step further than mere and the singer who is not absolute worth working at. I started in 10 cause aming gour see a grant variety and the singer who is not absolute practice and I can't tell you all of from this high speed, mechanized syllables. I sang the little song master of its technic often finds practice and I can't tell you am of them that has prematurely killed so through in its entirety, and then himself suddenly unable to project the things that regular practice out that the presentation of the state of the stat hought, and my mind.

"There is something about music "Well, I have discovered that a surcensuring, in no measured terms, Any form of exercise uses up. There is sometiming about music which makes a man think far more prising number of high powered busi- what had impressed her unfavor- breath. In acting, great strides or which makes a man tunk far more pushing number of man process under the man indicated near unitary breath. In acting, great strices of quickly and with greater accuracy, ness and professional men I meet ably. Not a syllable escaped her, animated gestures make their dequickly and with greater accuracy, rees and processors that there is something which gives him find a special release in music study. Then we would go over the song mands on the breath supply, purely There is someting which gives this that they are unable to secure from again, bettering the good points and as exercise. In addition, the singer a refinement which he cannot get in that they are those calls polishing up the weak ones—improvement manage his tones on the same any other way. It seems to train the anything the are less those on the same intellect and also gives normal lib- for more concentration than goff. Ing tone here, color there, diction in supply of breath, and he must do so And don't forget, music is always a third place. We worked note for as easily as though he were stand-

In life. This is particularly important to see that it is used for basics as fouring me, however, that other puwatch the management of breath, so

ness. Only then was I allowed to be-

legato singing, not much forte and "I wish that there was some huge a fine sweep of melodic line. After

> goal of singing well. Make sure the prove, to master any vocal situation that may arise.

There are very practical reasons for advancing slowly. The singer who aspires to difficult rôles too soon. places himself at a disadvantage which may seriously harm his future

"I wouldn't take anything for my available, while golf is restricted to note, word for word, but when the ing quite still. This double draining lesson was over, I knew the song. of the single breath supply requires with all of you wan have families and gave to the close fact that the best been much appreciated. I am glad want to safeguard them with the best been much appreciated. I am glad Mme. Termina kept me at this advanced period of study. Even the want to safeguard them with the pess peen much appreciated, I am gian believe the set of the serious programs of suring me however at this advanced period of study. Even the in life. This is particularly important to see that it is used for dances as routine throughout one full year, as experienced artist must constantly

that there will always be sufficient We can recommend no better hreath. The singing of Lieder is less idly repeated notes distinctly. taxing physically, because the in- Ex.1 terpreter is relieved of any bodily gesture. It is in the study of these songs that one develops phrasing

and with it, poise. My own practice routine is made up of half-hour intervals, in the early morning hours, with a brief period of rest between them. I warm up my voice in the upper register, singing niano vocalises that encompass only a few notes at a time. When the voice is warmed, and the vocal cords are vibrating freely, I go through my full range, singing scales and exercises. I find this system beneficial for my own needs, and trace it back to early counsel on sparing the middle voice. After two such half-hour periods, I am ready for work on rôles and songs. And, finally, I return to the importance of practicing piano. Loud singing ruins the development of niano tones, legato phrasing, and vocal line. Ultimately, it ruins the

Hints for Improving the Technic of the Bellows (Continued from Page 781)

voice itself.

drag along into a groan.

We are often asked how many material for bellows practice. measures one should play with the outward and closing action of the bellows. That is like asking a singer how many words he should sing befor he takes a breath. Let us always to
think in terms of phrases and musical sentences and get entirely
away from the mechanical part of
the bellows action. We cannot stray
far, if we think always of how a
singer would divide his song into
singer would divide his song into
singer would divide his song into
singer would divide his song into range his bowing.

Maintaining an Even Tone

A common fault is to produce a very firm tone with the beginning of the outward and closing action of the bellows action and then to permit it to diminish. Let us remember that perfect bellows technic requires that the player should be able to produce an absolute evenness of tone, no matter in what position the bellows may be.

After this has been mastered, the accordionist may then experiment with tonal shading and build up the tone to a climax, then diminish at will. Any technical exercises may be practiced for this purpose.

to carry him through tonal projec- practice for perfecting the bellows tion and dramatic play at the same technic than the bellows shake. time You will notice that the great When this was originally introduced wile Scene in "Aïda" usually finds in accordion music it was not taken the prima donna in a contemplative seriously but was considered a sort mood, without too much action. That of fad or musical trick. It soon beis because of the enormous vocal de- came apparent, however, that the mands of the scene, the musical line bellows shake is a very necessary of which calls for eight measure part of technic, since it is the hest phrases, to be taken on a single possible method for producing rap-

> Bellows Shake to be used only on the repeated six-Moderato



The musical illustration shown herewith is an excerpt from "Carnival of Venice" arranged so that the repeated notes may be produced by the bellows shake. This was taken from the text book, "Bellows Shake." sounded. Let the sound cease The arrows indicate the opening and abruptly with the accent and not closing action of the bellows. We believe it will provide interesting

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The Mystery of Sound Effects in the Badio Studio

(Continued from Page 776)

The door slam serves radio drama- was forced to shout into the sound- ful, plain report without smell or to suggest discordant emotional tists even more faithfully than the ing board of an open piano-an un- smoke, was first used in August, states. One radio director places telephone does the legitimate drama- satisfactory trick, on the whole, since 1933, in a Gangbuster program, great faith in an oscillator, which tist. It establishes entrances and there was no control over what re- C.B.S. considered itself well re- produces a constant humming. "By exits, so the characters are not al- suited. Kelly now relies on an "echo warded for the years of research. itself, a low-pitched oscillator sounds ways having to say, "Here comes organ", a battery of tubes varying in However forehanded the sound- like fog," he says. "With a very low Aunt Effie," or "Now that Ronald length from thirty to a hundred and effect crews may be in storing up sustained note on the organ, a highhas gone to the office . . " Door twenty-five feet. The sound to be noises, they cannot anticipate the pitched oscillator will sound like beslams are thus almost certain to be repeated is piped through a tube—a demands of every script. Orson ing seasick. Properly used with other called for in the script of any radio short tube for a nearby echo, a long Welles proved to be a special prob- noise sources, oscillators can give the play, whether it be laid in palace, one for distance—and picked up by lem: his programs called for all sorts impression of a person taking ether hovel, or haunted house. Until 1931, another microphone. Pierson experi- of unheard-of effects, and he could or fainting." Obviously, the sounddoor slams on the radio were hit-or- mented with this device, but gave it be satisfied with nothing short of effect artist is only waiting for an miss affairs with which it was impos- up in favor of an echo chamber. perfection It was Welles who nosed O'Neill to give him a psychological sible to interpret dramatic nuances. This is a labyrinth of concrete pas- through a dozen housewares stores drama to interpret, not forgetting Sometimes the sound-effect man sageways built into a room on the before he found the right basket for door slams and squeaky hinges. created a slam by lifting the lid of a fifth floor of the Columbia Broad- the guillotine sequence in "A Taie studio grand piano and letting it casting Building, with a loudspeaker of Two Cities," Welles who insisted drop; sometimes he clashed two at one end of the maze and a micro- that the sound-effect men really music stands together; at best, he phone at the other. The sound comes play billiards for a sequence in "The had a tiny door and frame, six or out of the loudspeaker at the same 39 Steps," Welles who almost suffoeight inches high, and daintily time it goes on the air, travels cated inside a wooden box in an efslammed it when the cue came, All through the maze, and is picked up fort to perfect the hollow laugh he Beginning with the days of the free these makeshifts were unsatisfac- by the microphone at the other end. wanted for Count Dracula. tory, acoustically and emotionally. This mechanically achieved delay of Another effect required for the plot encompasses the emergence of A nursery door closed by the mother a fraction of a second results in the memorable Welles "Dracula" was the such figures as Irving Berlin and of a sleeping child sounded like a effect of an echo. The time lag in sound of a wooden stake being George Gershwin. Mindful of the door slammed in the heat of passion: a cell door closing on a convicted the microphone about in the laby- The C.B.S. sound man had, after due which served him so well in "Alexfelon sounded no different from the rinth, nearer or further away from thought, provided a chunky savoy ander's Ragtime Band", Mr. Zanuck door of a millionaire's town car. Pierson and Kelly now have in you a small courtroom, ninety feet for the occasion. Welles auditioned ica, I Love You (which had audiences

doors and as many windows-all son says. full-sized, built to careful specifications, and completely equipped with

to the problem and reached a totally the air. He got nowhere with the heart of an undead body, different philosophy. "There are door idea, however, until 1931, when he squeaks, stair squeaks, windshield- met a man named Max Uhlig, who squeaks, stair squeaks, windshield—met a main named hear thing, who will be squeaks, shoe squeaks, rigging had a similar obsession. Unlig was Television, if it catches on, will fice that a score put together from where squeaks, since squeaks, the has a sound-effect man at the Para- probably complicate the sound-effect some half-dozen masterpieces of classical and the para- probably complicate the sound-effect. squeaks, and pig squeaks, he has a sound-curet man be the said in explaining his approach to the mount laboratories, working on Bet-man's problems. He will have to be sic repertory, under the musical distributions of the said in explaining his approach to the mount laboratories working on Bet-man's problems. He will have to be sic repertory, under the musical distributions of the said of problem. "The man who tries to ty Boop cartoons, but his heart was just as adept as he has ever been at rection of Leopold Stokowski, should problem. "The man who trees to ty poop carbonis, our mould them into doors, stairs, wind- in radio gunfire. Night after night, invoking an airplane out of an elecmake this picture one of prime inshield wipers, rigging, and pigs is he would stay late in the laboratory, tric fan or cafe society out of a glass terest to music lovers. only going to drive himself crazy. It stuffing cotton and gunpowder down and swizzlestick and he will also is better to work up each squeak the muzzles of guns and firing them have to synchronize this wizardry separately and time it in with any into microphones. Mr. Carille hired with large casts and unwieldy stage other effect you want. Even doors Uhlig, gave him the freedom of the props. Briefly, his new job will be wisdom we become cowardly. We

ing pegs, are filed away in individual Department struggled along with cap work out when the necessity arrives. boxes, and give him an undeniable pistols and the like, but finally he At the moment, your real soundedge over Kelly.

The Radio Gun

was rewarded. The Uhlig-Colt radio effect artist is concerned not with The echo has only recently been revolver, a solid-nosed arrange- television but with the abstract in for years satisfied millions of enthusi- conquered. Five years ago, a radio ment firing a special blank cartridge sound, and already music is being astic kiddles several nights a week, actor who wished his voice to echo and capable of producing a beauti- electrically distorted over the radio

the echo can be controlled by moving driven through a vampire's heart. nostaigic value of old-time songs, the loudspeaker. "Twenty feet gives cabbage and a sharpened broomstick has introduced such tunes as Amertheir libraries more than twenty-five Madison Square Garden," Mr. Pier- the savoy cabbage at an afternoon standing on their seats and cheering rehearsal. "Much too leafy," he said when Sophle Tucker sang it in 1915) when it was over. "Drill a hole in the Goodbye Broadway, Hello France, cabbage and fill it with water. We Get Out And Get Under, K-K-Khinges, knobs, locks, and lintels. The C.B.S. Sound Effects Library need blood." This was tried, but still Katie, Smiles, and Pack Up Your Skimming at random through C.B.S.'s contains the only gun ever designed Welles was dissatisfied. "Too leaky," Troubles. There are also original door library, you will find Screen, especially for radio broadcasts. The he said. They tried everything any-numbers by Mack Gordon and Har-Automobile, Revolving, Cell, Speak- story of the quest for the ideal shot one could think of with the cabbage, ry Warren. At no time, perhaps Automotine, Revolving, Cel., operar sooly of the quest for the fluent and but presently it became plain that has popular (or popularized) music these, and also the portcullis we lile, who later became production Welles' mind was wandering. At last played such a vital part and carried these, and also the portcums we me, who have breath photosterior in the said, "Bring a watermelon." Two such telling influence in the lives of gate and several doors that squeak. Armistice Day program. Innocently porters rushed out, and returned ten everyday people, as it has in the past The question of squeaky doors thinking to impart realism to a minutes later with a watermelon. It seven or eight years; "Tin Pan Alfinds Kelly and Pierson sharply di-round of shots fired during the cere- was laid on a table before a micro- ley" records this development and vided. Kelly goes in for realism, and monies, he brought a squad of Mar-phone. Welles stepped from the con-shows what makes the wheels go keeps begging his friends to be on lnes with rifles from the Navy Yard, trol booth, seized a hammer, and 'round. Alice Faye (credited with keeps begging his friends to be off meet with the look at crack at the melon. Even the being "the screen's foremost song "Don't throw away your squeaky very much like an earthquake, so for studio audience shuddered at the plugger") and Betty Grable carry "Don't inflow away your squeaky tely much nice an earthquane, so to hinges, men!" he exhorts the N.B.C. the actual performance Mr. Carille sound. That night, on a coast-to-the feminine leads. ninges, men; he exhibits the N.B.O. the account performs the peat on a cardboard box with a cur-coast network, he gave millions of Walt Disney's "Fantasia", schedstan, of memo. Send then into the beat of a categorie to the standard stand will exchange them for hinges that but the deception rankled, and he though it be produced with a melon mid-November, and due to be shown will exchange them for finges that our are exception among a stake would make pleasing the form of the nation subsequently, will rehand, has applied his analytical mind real gun that would sound well over sound a stake would make piercing ceive more detailed treatment in the

Special Problems

effects-compact, violinlike affairs of ideas, and waited. He had to wait however, are mechanical matters catgut, wood, and leather, with tun- seven years, while the Sound Effects which technicians doubtless will

Music in Film-land (Continued from Page 780)

iancers and the song pluggers, the

next issue, when it will be available to audiences outside the metropoi-

guaranteed to squeak do not always C.B.S. arsenal, arranged to have the to see that the hinge squeaks only decide then not to do anything but squeak on cue." Mr. Pierson's squeak Colt firearms people carry out his when the door is swinging. These, echo what they did in the past."

FRETTED INSTRUMENTS

Mauro Giuliani

the 18th Century Italy gave quartet, orchestra or piano. to the world many famous guitarists, amongst whom the name of the most renowned of former cities of Germany. writers and his works even to-day In 1821 Giuliani left Vienna to re-

and Mayseder and was a welcome period. Austria, the Princess Hohenzollern, until his death in 1840. the Duke of Sermonetta and Count An English critic said of him,

higher than the regular guitar, producing a more brilliant tone. Some writers have given Giuliani credit for inventing this instrument, but it is a fact that it had been in use for some years previously; Giuliani, however, used it more extensively and wrote many pieces for terz gui-URING THE LATTER PART of tar with accompaniment of string

Concerts and Soirees

of Mauro Giuliani stands out pre- In 1815 he was engaged with the eminently. Born in Bologna in 1780 violinist, Mayseder, the planist, Hum-Giuliani's early life was devoted to mel, and a violoncellist from the the study of the violin and guitar, royal opera, in giving what they but after a few years the latter be- named the "Ducaten Conzerte"; also came his favorite instrument and a series of six musical soirees in the received his undivided attention. En- Royal Botanical Gardens of Schoendowed with more than ordinary abil- brunn in the presence of the royal ity and aptitude for music study he family and the nobility. For these soon formed a style of playing total- concerts Hummel wrote his Op. 62, ly different from that in vogue in Op. 63, and Op. 66, "Grand Ser-Italy up to that time. Excepting his enades", for piano, guitar, violin and rudimentary lessons Giuliani was en- violoncello; also "The Sentinel, Op. tirely self-taught, yet he soon sur- 74", for voice with accompaniment of passed all previous masters of the piano, guitar, violin and violoncello. guitar: in fact, he might be called After the departure of Hummel from the founder of a distinct and refined Vienna, Moscheles joined Giuliani school of guitar playing. His style of and Mayseder and these artists apcomposition also far outshone that peared together in all important

remain a living monument to his turn to his native land and for sevgenius. Before he was twenty years eral years was busy giving recitals in of age he had given many concerts Rome. Naples and other Italian in his native land and his unerring, music centers. Subsequently he travbrilliant technic and powerful, sonor- eled through Holland, Germany and ous tone won for him the reputation Russia, and finally reached St. as the outstanding guitar virtuoso Petersburg where his reception was so flattering that he stayed there Now followed a continental tour for a number of years.

that took him to Paris and other In 1833 he visited London, where important musical centers and his his playing aroused much enthusifame spread throughout the length asm. Here it was that he met for the and breadth of Europe. Towards the first time his most distinguished close of the year 1807 he reached and only rival, Ferdinand Sor who Vienna, where he soon established was well known to the London pubhimself as virtuoso, composer and lic. The playing of these two arteacher and there he associated with tists was of a different style and the leading musicians of the city soon each had numerous adherents who held him in highest esteem; he amongst the English musical public, became the intimate friend of whose interest in the guitar was Haydn, Hummel, Diabelli, Moscheles never greater than during this

visitor in the homes of the aristoc- In June 1836 he was again perracy. Amongst his pupils we find the forming in London and later we find two Polish virtuosi, J. N. Bobrowicz him returning to Vienna, the scene and F. Horetzky, the Archduchess of of his early triumphs where he lived

George of Waldstein. At this time "Giuliani's expression and tone in Giuliani composed some duets for guitar playing are astonishing. He guitar and piano, which he frequent- vocalized his adagios to a degree ly performed in public with Hummel impossible to be imagined by those or Moscheles at the plano. He also who never heard him, his melody in introduced in his concerts the terz slow movements was no longer like gultar, a smaller instrument with the short, staccato of the plano, reshorter strings tuned a minor third

(Continued on Page 787)

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THE ETUDE MUSIC MAGAZINE



Like Audience, Like Artist

"I was playing at Oxford. Except for the first few rows where the dons and their wives were sitting, the audience consisted entirely of young people. And they were so keen, so attentive; you cannot imagine. I had thought that in England, as in some other countries, the new generation had no interest in music. But no. I could feel that they were interested as soon as I began, And I must tell you, it was not at all an easy programme. To tell the truth. I had been a little nervous. But when that feeling came to me, the feeling that they were vitally interested after all, I was very, very happy." (These last words were not spoken in the prima donna's expansive manner, but with grave deliberation.) "So happy, in fact, that I myself became young again." -Sergei Rachmaninoff.

THE ETUDE

of Italy

Recent Records You Will Enjoy

(Continued from Page 774)

music are Musicraft's "Chinese Classical Music" (set 44), played upon ancient instruments by Professor Wei Chung Loh, and Columbia's "A Program of Mexican Music," sponsored by the Museum of Modern Art in New York City (set M-414). The latter set, performed by American and Mexican musicians under the direction of Carlos Chavez, presents music chosen from the programs heard at the Museum of Modern Art during its recent exhibition of Twenty Centuries of Mexican Art. There are six selections in this album; they include traditional Mexican and Indian compositions, as well as a Pre-Conquest Aztec piece rendered with old instruments, Several of the numbers employ a chorus. If you do not wish the entire album. you would be wise to acquire the first disc, containing "Sones Mariachi" an arrangement of music native to the central Pacific states of Mexico, which has been most effectively arranged by Blas Galindo, a full-blooded Indian.

The Chinese album introduces an accomplished Oriental musician who first came to this country in 1939 to raise funds for medical aid to his native country. This is the finest album of its kind ever issued in this country, and deserves to be heard by a wide audience. Professor Loh, who is head of the Ta Tung National Music Research Institute, is an accomplished musician. Here he performs on five instruments, the Ehrhu (a two-stringed violin), the Pi-pa (a plucked string instrument), the Ching (a seven stringed instrument regarded as the most illustrious of all Chinese instruments), and the Phoenix and Ti-tze bamboo flutes There is a haunting beauty to these old instruments, and to the music that Professor Loh plays, that cannot be done full justice in a few words. These excellently recorded discs will delight all music lovers. Neither of the above sets should be regarded purely as exotic music; each contains music of universal ap-

Jesus Mariá Sanromá, Arthur Fiedler, and the Boston "Pops" Orchestra give a brilliant and expressive performance of the late George Gershwin's "Piano Concerto in F major" (Victor set M-690). This is by far the finest recorded performances of a Gershwin work, from almost every angle. For the first time we hear the concerto performed in its entirety; for the Roy Bargy-Paul Whiteman version (Decca) is cut. Hearing this set we realize why Gershwin was regarded as an outstanding musician of his times. The work may be considered uneven by many, but most listeners will agree that here for the first time are fully revealed on re-

WHY COPYING OF COPYRIGHTED MUSIC

BY HAND OR OTHERWISE IS ILLEGAL

In an editorial in THE ETUDE for July, 1940, we

called our readers' attention to the fact that

copying copyrighted music is illegal. Many people

seemed to have the idea that the law was vio-

lated only if the music was printed and offered

for sale. This is distinctly not the case. Anyone

who copies by hand-or otherwise-any piece of

copyrighted music, without the permission of the

owner of the copyright, is a law breaker. One

ETUDE correspondent wanted further information

upon this subject, and we are pleased to present

the following from the offices of our legal coun-

Editorial is based on the Copyright Act of March

4th, 1909. That Act, with its amendments, is col-

lected in 17 U. S. Code Annotated, Sections 1 to

63, and supersedes all former statutes on the

subject of Copyright. The Act became effective

"Section 1 of the Act gives to the copyrighter

the exclusive right (a) 'to print, reprint, publish,

copy and vent the copyrighted work; . . . (e) to

perform a copyrighted work published for profit,

if it be a musical composition, and for the pur-

pose of public performance for profit; and for the

purposes set forth in sub-section (a) hereof, to

make any arrangement or setting of it or of the

melody of it and any system of notation or any

form of record of which the thought of the

author may be recorded and from which it may

"You will note that in sub-section (a) the Act

forbids, inter alia, the copying of a copyrighted

work. It seems to me that the part of the Edi-

torial which probably interested your reader was

the statement that copying pieces rather than

buying individual copies is forbidden by the Act.

statement in the Editorial is McMillan v. King,

223 Fed. Rep. 862. In that case, a teacher in a

tutoring school had been copying passages out

of a book on economics and distributing these

copies to his pupils during his lectures. The

holder of the copyright was granted an injunc-

tion forbidding the further distribution of these

copies. The Court, in granting the injunction,

went so far as to say that it made no difference

whether or not any direct financial loss was

shown to have been caused by the copying in

order to obtain an injunction, nor that the copies

were distributed to the students without charge.

eral subject. You might care to forward the fol-

lowing additional citations to your reader;

Buck v. Russo, 25 Fed. Supp. 317."

"There are numerous other cases on the gen-

Fred Fiske, Inc. v. Dillingham, 298 Fed. Rep. 145

"An excellent case which substantiates this

be read or reproduced . . .'

"Your reader was quite correct in asking if the

sel, Duane, Morris & Heckscher.

July 1et 1900

so many musicians. This is an Amer-in-obs). The one of the Lener String sued a brilliant recording of Ravel's Quartet, dating from 1937. There is "Introduction and Allegro," at which The Coolidge Quartet perform a greater breadth and power to this time we intimated that it might had

cords those flashes of genius which minor, Op. 18, No. 4" with polished the Lener Quartets attain in their earned Gershwin the admiration of style and tonal purity (Victor set respective performances. so many musicians. This is an Amer- M-696). The one other recording of Several months ago, Columbia is.

Beethoven's "Quartet No. 4, in C music than either the Coolidge or ter have been called a "Harp Concerto." since it features that instrument. Victor now brings forward a recording of this work played by the French harpist, Lily Laskine, with the Calvet Quartet, Marcei Moyse flutist, and Ulysse Deleciuse, clarinetist (discs 4509/10). Although this latter set offers a finer grained performance than did the Columbia one, the recording here-made seyerai years ago in France-hardly does notable justice to the tonal coloring of Ravel's ingenious score

There is a quiet beauty in Arthur Foote's A Night Piece, for flute and string quartet. This is music of rewarding tranquility, showing this American composer's rare gift for sustaining an expressive poetic mood. It is spiendidly played in the Columbia recording (disc 70339-D) by John Wummer, flutist, and the Dorian String Quartet.

Andre Kostelanetz, with his orchestra, has made a set of charming selections called the "Music of Victor Herbert" (Columbia set M-415). The meiodies lend themseives well to the Kostelanetz treatment, and the conductor plays them with a smooth rich tone and apparent affection.

Admirers of Lotte Lehmann will find the soprano's rendition of eleven of the twenty-four songs that make up Schubert's "Die Winterreise" cycle among the best she has done for the phonograph in this country (Victor set M-692), Her spontaneity and ability to color her voice will please many music lovers, although those who adhere to traditions may find that these same qualities frequently lead the singer from the paths of legitimate vocalism. Again, those who feel that these songs are essentially masculine will hardly find the warm feminine quaiities of Madame Lehmann's voice persuasive in all the songs she has elected to sing. Paul Ulanowsky accompanies her at the piano in these

records. Marian Anderson sings Scarlatti's Se Florindo E Fedele far more convincingly than she does Purcell's When I am Laid in Earth from "Dido and Aeneas" (Victor disc 17257). Perhaps the lack of an orchestral background prevented the singer from sustaining the rhythmic line, aithough her voice brings the necessary somber hues to this famous la-

ment. Kosti Vehanen is at the plano. Irene Jessner, soprano of the Metropolitan Opera Company, is heard to better advantage in Marietta's Lied from Korngold's "Die Tote Stadt" than she is in La Mama Morta from Giordano's "Andrea Chenier" (Victor disc 17256). Jessner lacks the requisite Latin temperament, which, for example, the late

Claudio Muzio brought to this latter answer the hundred and one ques- harmonies; and they display to many more of his compositions that

Sound Waves Over the World (Continued from Page 779)

plays his pet recordings. His choice of music is just as unusual and original as his particular line of Jabberwocky, which by the way is often satirical and given to sly pokes at the foibles of radio. You might hear one time a South African dance recording on his broadcast, and another time either an English Music Hall ditty or some nonsensical number by a singing comedian he particularly admires. They say Morgan

ad libs sixty per cent of his program. Do you know that "Campana's First season on the air over the Columbia Broadcasting System (Tuesday nights); and that Eric Sagerquist, musical director for the program, plays on a famous Klotz violin which once belonged to Eugene Ysaye? That season on the air in the racket-busting drama series "Big Town" (Wednesday evenings-CBS), and that One Munson continues as his leading lady and Leith Stevens' orches- Author: Rollo H. Myers tra again supplies transitional music?

The Etude Music Lover's Bookshelf

(Continued from Page 736)

publishing houses, and so on, with a full description of Bayreuth, characters and where they appear in Wagner's various works, bibliography of over one hundred titles and motives of the music dramas.

will become a "must" to all but the smallest libraries. The writer has uncovered a lot of material which will be new to Americans. Much of esting in that only two of Wagner's and amateur players. own compositions appear upon them. The "Grand Concertos for Guitar", the fact that Wagner, five years requires an artist of the first order. were not an artistic people.

well codified book of this type, to rarest and choicest melodies and

"A Richard Wagner Dictionary" Author: Edward M. Terry Pages: 216 Price: \$2.25 Publishers: The H. W. Wilson Co.

MUSIC AND THE MODERN WORLD

Rollo H. Myers, an English musical philosopher, engages himself upon written in the classic style and they Difficulty, Op. 111"; "6 Preludes, Op. this very serious and comprehensive topic, about which volumes have been any artist. written. In two hundred and four pages, one can touch only the high spots: and this he does in very sound and illuminating fashion, for those who have already become acquainted with the fundamental principles of musical asthetics. It is not a book to Nighter" began recently its eleventh be read hurriedly. Your reviewer endeavors to make these discussions of new books helpful to those who may be contemplating making additions to their musical libraries. It is therefore necessary for us to note that, in order to enjoy this book, one must have a Riward G. Robinson is in his fourth knowledge of a large number of representative works, ancient and modern, upon which the writer makes many illuminating comments. "Music in the Modern World" Pages: 204

Price: 6s net (\$3.00) Publishers: In England, Edward Ar-

nold & Co. Publishers: In America, Longmans,

Green and Co.

Mauro Giuliani (Continued from Page 785)

quiring a profusion of harmony to cover up the deficient sustension of authors about Wagner and leading the notes, but it was invested with a character, sustained and penetrat-The book is so well done that it ing. In a word, he made the instrument sing"

Many Original Works

Giuliani was a prolific composer this is very informative. For in- for his instrument and during his stance, the author presents the eight lifetime the Opus numbers of his programs which Wagner conducted published compositions reached 150 in London, in 1855, with the London while more than one hundred re-Philharmonic Society. For this he mained in manuscript. It is a curlous received \$1000.00 (\$125.00 a concert), fact that his most difficult works which in this day seems almost were written during his early career, microscopically small, in comparison and were evidently intended for use with the fees received by virtuoso in his own concerts. The others were conductors. The programs are inter- undoubtedly written for his pupils

Beethoven's name appears eight Op. 36, Op. 70, and Op. 103, with actimes; Mozart's seven; Weber's, seven; companiment of full orchestra or Haydn's, three. Mendelssohn's com- string quartet, are unrivalled in guipositions appear five times, despite tar literature and their performance

before, had written his "Judenthum" There are numerous quartets, quinin Musik" to prove that the Jews tets and sextets for guitar and strings, duets for guitar and violin The writer has often wished for a or flute. In these duets we find the

aria in her recording (Columbia tions constantly arising about the every possible advantage the charenormous activities of this amazing acteristics, capabilities and beauties spired composer. of both instruments. The best known Of great interest to the present

Lack of space prohibits listing of 48", for advanced players.

of the duets for guitar and violin day guitar student are Giuliani's (or flute) are Op. numbers 25, 52, 76, technical studies and concert Etudes. 77, 81, 85, 126 and 127. For two gui- These include "120 Right Hand tars, there are Op. numbers 35, 66, Studies, Op. 1", interval studies in 116, 130 and 137; while for guitar thirds, sixths, octaves, tenths, speand piano the Op. numbers 68, 104 cial studies in ornaments, and so on; and 113 are most effective. For guitar "24 Arpeggio Studies, Op. 100"; "Pasolo, Rondoletto, Op. 4; Grand So- pillon, Op. 30", thirty-two graded nata, Op. 15; Sonata Eroica, Op. 150; pieces for the student; "8 Graded and Grande Overture, Op. 61, all are Pieces, Op. 148"; "Etudes of Medium would give grace to the program of 83", exemplifying the art of modulation; and "25 Concert Etudes, Op.

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way about it," answered Aunt Nelle; All those that you still neglect we "I suppose I would feel that way too, will send to jall, with a red circle if I did not know how important a earound the number. You know you matter correct fingering is," she do not want your fingers to get in added. "But let us try a new game."

"Oh, good!" exclaimed Jane. "You know I just love games. What is the new game?"

"It is called Traffic Summons, Do you know what a traffic summons

"Certainly," answered Jane, "it is the jail, because it is very hard to what you get from the policeman if you park too long, or in the wrong place, or go by a red light or anycles," said Jane. "I'll be very careful through them. thing like that."

"Then what happens?" asked her fun," she added.

"Then you have to go to the police station and pay a fine, and if you don't pay it you go to jail."

"Well now, you play your piece and if you play the wrong fingering I will give you a traffic summons; we will write the fingering twice above the

Whistle, Hum or Sing (Game) By Gladys Hutchinson

for. If the player cannot do this, so

By Cornelia W. Hurlbut Jane had just returned from her note-that is your ticket. All week piano lesson. "I do think fingering you watch the places that have two is a bother," she complained to her numbers. Then on Saturday we will erase every one that is correct, which "Most young students feel that will mean you have paid your fine.

have such a sweet, throbbing tone?" them when I say, 'Wish a wish and black case and his music and walked Harry closed his eyes so tightly

"Perhaps so," replied Miss Owens, went there to practice amid the twit-"Maybe I will not get any red cir- rustle of the leaves as the wind swept

about it. This game is going to be He walked to his favorite spot near a winding creek and sat down be-

Extral Extral

All About the Toy Recital

December, or earlier?

erase a red circle."

names relating to toys; each per- do not have many toys. former brings to the recital the toy So why not get up a toy recital name of a very familiar tune. On the Doll's Waltz, by Poldini, she brings a toy piece. You will enjoy the idea and eyes as though afraid that he might reverse side of the slip has been writ- little doll; and each performer lays it will make you feel good,

put in a basket, or some other con- Junior Etude about it.

its snug case, and a dreamy look large oak tree.

brown wood. rupted his silent thoughts, "I wish ground. I knew just where my violin came from and who made it."

Owens smiled. "I rather imagine we when he heard a tiny, high voice exall wonder what type of person made claim, "Oho, you would, would you?" our violin and what he thought about Harry blinked as he saw a little as he put it under his chin for the dryad standing on his violin case. first time, to check its tone."

She closed the piano part of forth. Harry's piece and put it with his "Who are you? Where did you come other music. "But then," she went from?" Harry questioned breathlesson, "you do know something about ly. your violin."

"Yes"-Harry nodded-"I know it of these woods," the wee fellow rewas made somewhere in Italy about plied, "and I heard you wish to know 1750 but that's all."

"But is it not wonderful to know violin." that someone, almost two hundred "Oh, yes! I wish to know that more years ago in a faraway land made than anything else in the world!" your violin, carving it carefully from Harry exclaimed eagerly. fine pieces of wood, putting it together, and varnishing it so it would cried, "you close your eyes and open

Harry then picked up his little 'tis here.' 1 toward the studio door. "Maybe some that they hurt and then he heard a day-somehow I'll know about him."

After he left the studio, Harry found himself walking toward the woods at the end of town. He often tering of the birds and the faint

Have you ever taken part in a TOY tainer. Then, a few days before

RECITAL? Why not get one up this Christmas, they are distributed year and have it about the middle of among the children in hospital wards, or in orphanages, or among ALL the pieces played must have the poor children of the town who

about which his piece is named. For this year? Speak to your teacher instance, if Johnny plays the Sol- about it, and if you are working on wee voice almost shriek. "Wish a wish Each player is given a slip of paper diers' March by Schumann, he brings other pieces perhaps she will let you and 'tis here." upon which has been written the a little tin soldier; if Ruth plays the lay them aside until you learn your Slowly, carefully, Harry opened his

slips, and must whistle, hum or sing table as he comes forward to play. good recital, given in a good cause, —there was a little, old man sitting and lots of good toys will be given on a wooden bench, carving-guess Everybody in the audience—every- to lots of good children, and that will what? Yes, it was a violin. that the other players can recognize body—brings a toy, too, for their ad-make them feel good, too, and happy. A small boy walked up to the old the melody, he looks on the back of mission. So this makes a big collec- And remember there are lots of other man, and Harry heard him ask, his slip and pays the forfeit called tion of toys, and at the end of the good children in the world this year "Grandfather, why do you carve the for. (Forfeits may be like those used recital these are gathered up and who cannot be happy. Then tell the violin all day long?"

The Violin Maker

By Martha M. Stewart Harry carefully placed his violin in neath the overhanging branches of a

came into his eyes as he tucked the "Oh, I wish I knew something green velvet cloth over its reddish- about the man who made my violin," he thought aloud as he placed his "Gee, Miss Owens," Harry inter- violin case on the moss-covered

He closed his eyes as he leaned back against the rough tree trunk "Of course you do, Harry." Miss but he leaned forward with a start

laughing as he swayed back and

"I'm the Wishes-Come-True Dryad something about the maker of your

"Well, now, Harry," the dryad



The Violin Maker

ten a forfeit. The players draw the the toy on top of the plano or on a Good? Yes, because it will be a and the moss-covered ground but no

(Continued on next page)

THE ETUDE

The Violin Maker (Continued)

how, and Harry could see that his it were." eves were twinkling and his lips were "Yes, it was," a familiar voice an-

very, very tired?"

will play on my violins. If I thought tucked snugly under his arm. they would not make the melodies beautiful, then perhaps I would be sad and tired. But they will under-

will." wood he was carving.

The little man peered down at the part of my violin. I wish I knew if most interesting and

laughing as he replied, "So little swered. Harry looked and saw the hovs like you may make lovely music, Wishes - Come - True - Dryad still people and of birds and of brooks back to where he had seen the old are grouped according to age as follows: orable mention. and of flowers sing all day long." man carving the violin, but he and "But grandfather, it takes so long the little boy were no longer there. for you to make a violin, and you Then Harry turned his head to thank work so very hard. Don't you get the little dryad, but he was gone, "No, no, not when I think of the the birds' songs seemed sweeter as sweet melodies that boys and girls Harry stood up with his violin case

"And I will make my music sweet and beautiful," Harry said aloud. "I stand and practice and make them will practice more than ever and sweet and beautiful. I know they very, very carefully, for it would be dreadful to disappoint the little man The little, old man nodded his head Who worked so hard to carve a violin and looked down at the piece of so that I could make the hearts of people and of birds and of brooks "Oh," said Harry, "that looks like and of flowers sing all day long."

> Clyde's Football Practice By Mary Furze Risch

"catch" as they ran. "Some day," tions. No fourth finger going in to Clyde said to himself, "I'll have a suit play for little finger. No, sir! And, like that and play on the Simpson Oh, boy, is this going to be hard!" tice my piano lesson."

something!" he said to himself, been practicing an hour and a half." "Well, what do you think? Keyboards and football. What do you know? My hands are two teams. Sure they are. Thumbs on middle C, the fifty-yard



Das Irvos Pirors.

I an what night be called a music fan as I an what night be called a music from a music faulty. My father is a bund director and will faulty. My father is a bund director and sheer plays any mother plays glonn and my direct plays gay mother plays glonn and my direct plays from 100 mother plays and of the control of

Honorable Mention for June

Beheading Puzzle: red Caporaletti; Don Lipsitt; Lucille Special Control of the Control of the Control of Contro

Clyde glanced at the clock as he line. Each finger makes a mistake; began his practice. Through the open that hand is thrown for a three-yard window came shouts and laughter as loss. But the side with the smallest the high school football team, in score wins here, not the highest. The their new orange and black were game will be the length of the piece, running down to the field, playing with no time out, and no substitu-

High team. But now I have to prac- So intent was Clyde during his as composer's name. practice that he was startled when As he opened his book his mind his mother opened the door and said, was with the team. He was thinking "Come on, Clyde, Did you hear me of fifty yard lines and-"Say, I know call? It is supper time and you have

> A Summer Concert (Prize winner, Class B)

The first summer concert I ever attended was at the "Water Gate" on the Potomac River. The orchesira played while on a barge on the water. The barge looked just like a real stage, decorated in blue and yellow, with big lights flashing on it. The audience was tremendous and many people who were not seated on the shore were in canoes on the water. The music was wonderful and the whole effect charming, and I enjoyed it very much indeed

Mary Elizabeth Long (Age 12).

prizes each month for the original stories or essays on a given subject, and for correct answers to

THE JUNIOR ETUDE will award three worth while Junior Etude Contest

Names of prize winners, and their conpuzzles. Contest is open to all boys and tributions, will appear on this page in a girls under sixteen years of age, whether future issue of The ETUDE. The thirty poys make the hearts of standing on his violin case. He looked a for lovely music makes the hearts of standing on his violin case. He looked a limit under cluster makes the hearts of standing on his violin case. He looked

sixteen years of age;

Class B, eleven to

fourteen; Class C,

under eleven years.

SUBJECT FOR THIS MONTH

"Schumann

too. The moss seemed greener, and the hirds' songs seemed sweeter as late than November 15th. Winners will appear in the February issue.

- CONTEST RULES -

1. Contributions must contain not over one hundred and fity words.

2. Name, age and class (A, B, or C) must appear in upper left corner and your address in curst to the life of the contribution of this on each sheep. page. If you need more than one sheet of paper, he curst to the life on each sheep your and do not use a typerefile.

3. Write on one side of paper only and do not use a typerefile.

5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).

6. Entrie which do not must these requirements will not be eligible for prizes.

Puzzle in Contrasts

By E. Mendes

Find the opposites to the following words. When correctly arranged the for the Selfer Composers. We plan to give a party of the Selfer Music Levers Claim to the property of the form of th

	correctly arranged the will give the name of a coser.	for the Senior Music Lovers' Club soon. We are also going to give a party or a play for our parents. We have little club plus, shaped like grand planos and edged in gold. They are very pretty.
Word:	Opposite:	From your friend, RUTH D. BEANE (Age 13),
1. Little		NOTH D. DEANE (Age 13), New Hampshire
2. Always		
3. Difficult		a all a an an a a
4. Mild		是一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个
False		Called Called With Land of Manager
6. Shut		· 是是是一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个
7. Late		2000年1970年1970年1970年1970日 1970年1970年1970年1970日
8. Low		
9. West		

Answers to June Beheading

Puzzle:

D-rake; 5, E-late; 6, L-east. HANDEL.

Musical Mother Goose

By H. L. C.

Success

"Where are you going, my little

"To give a recital, sir," she said.

"I practiced carefully every day."

"How did you learn so well to

maid?"

play?"

Answers must give all words as well Juniors of Joplin, Missouri, in costume recital

Prize Winners for Iune Beheading Puzzle:

Class A. Ruth Adolph, Texas, Class 1, H-aunt; 2, A-gate; 3, N-ever; 4, B, Arthur Leavitt, Washington.

A Summer Concert (Prize winner, Class C)

The children in my neighborhood are going to get together to give a summer concert, and we are going to make our own instruments! We can make tambourines by fastening bottle caps loosely on large covers from tin con-tainers. A drum can be a coffee can with spoons for drum sticks. An Indian rettle con be a baking powder can with stones inside and a string tied around it for a handle. We can a string the around it for a handle, we can make sund blocks of two pices of wood cov-ered with sand paper. We can hum on a comb covered with tissue paper. We can make cymbals of two tin covers and clap

We are going to meet once a week to prac-tice and later give our concert for other chil-dren, or any grown-ups who want to come, Joan Mary Bromberk (Age 9),

Honorable Mention for June Essays:

Robert Jordahl; Aline Jewell; Patricia Cole; Martha Jane Lancaster; Alice Neuscheler; Dolores Tourangeau; Charles Eugene Ed-wards; Helen Hunt; Doris Peterson; Ethel Mann; George Conway; Russell Roberts; Alfa Berson; Eunice Smithers; Phyllis Conway; Annabell Carson; May Stockwell; Katherine Annabell Carson; May Stockwell; Katherine McKay; Lillian Robinson; Irene Goldman; Mary Belle Recktor; Patsy Grant; Virginia Farwell; Stella Holden; June Schwartz; Ellen Whiteman; Harry Lewis; Ruth McSwain; George Ellison; Anna Marie Fleck.

Juniors of Scarborough-on-Hudson, New York, in Mother Goose playlet



in America and with the desire to carry a Thanksgiving thought in the cover for this issue THE ETUDE MUSIC MAGAZINE feels that it was very fortunate in being able to secure from the photograph library of Underwood & Underwood, New York, so fine a Thanksgiving family group as is pictured on this cover. Here the three generations of an American family are pictured and with the aid of an artist the cover has been completed to give in words and music the basic theme of this great American religious holiday.

CHRISTMAS MUSICAL GREETING FOLD-ERS-Those who want Christmas greeting folders with a musical aspect have First Solo Album-Wood Wind or Brass a choice of six different designs in the



Theodore Presser Co. My Piano Book—RICHTER... dozen. In dozen lots Songs from Mother Goose—Homer.... the customer has the privilege of specifying an assortment if

groups.

the printers.

selected and ordered for

plan and prepare a satis-

Operetta

desired These musical greeting folders cannot be sent "On Approval" since they repre-of publication for the low cash price of sent special seasonable items, but for the 40 cents, postpaid—delivery to be made sent special seasonance seems, the see one fust as soon as the book is received from supply a single sample set of the six for 25c, including the envelope.

The six different folders have been readers the approach of Christmas is named as follows: Silent Night Folder, A still of little concern. Mindful of the im-Song of Best Wishes Folder, Lyre and Wreath Folder, Joy to the World Folder, festive programs, far-sight-Carol Star Beams Folder, and The World ed supervisors and choir in Solemn Stillness Folder. directors long since have

SONGS FROM MOTHER GOOSE, Set to their needs-have rehear-Music by Sidney Homer-Truly a collection sals well under way. There of songs for "young or old". In this comis still time, however, to pilation, Sidney Homer revolutionizes the idea that Mother Goose rhymes are solely for children. So unique are the thirtyfive Mother Goose rhymes contained in we suggest therefore that you order a this collection that their lilting melodies Approval" with the privilege of returning and jocund texts will make them a highwhatever may not be suitable for your light in the encore repertoire of the conneeds? cert artist. Written within the range of the child voice and the medium range of of presenting Christmas programs with the adult voice, youngsters and oldsters alike will enjoy singing "Old King Cole", juveniles. To those we suggest: "Little Boy Blue" and the others. An ideal collection for home "sings", grade Santa Claus' Party, by Louis F. Gottand high school combined assemblies or schalk (.10)

790

THE COVER FOR THIS MONTH—These Advance of Publication Offers

--November 1940-

All of the books in this list are in preparation for publication, The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the oks are published. Paragraphs describing each publication follow on these pages.

CHILD'S OWN BOOK-FOSTER-TAPPER CLASSICS FOR THE CHURCH PIANIST—EARHART EIGHTEEN MINIATURE SKETCHES—PIANO— WRIGHT musical aspect have ferent designs in the folders which may be secured from the secured from the

at 5c each, including ONCE-UPON-ATTHE STORIES OF THE GREAT ENVELOPE, Or 50c a MUSIC MASTERS—EASY PIANO COLLECTION—

for a Christmas cantata we recommend "While Shepherds Watched", by Lawrence Keating (.60) For music supervisors wishing to present a nationalistic Christmas program combined singing by older and younger we have compiled the following list:

Rohrer (.60)

L. Ever (.50)

Bixby (50)

choral groups:

ter (.10)

(.10)

(.15)

(.12)

sohn (19)

-Nevin (.10)

Bullard (15)

ing (.20)

(.15)

Toy Symphonies

11045 All Hail the King-Nevin (.08)

11574 Jesus Was a Baby-Long (.10)

Ringing-Ward (.10)

Treble-Two Part

Treble-Three Part

12557 Lo, How a Rose-Praetorius (.10)

Treble-Four Part

13199 Merry Yuletide-Rimsky-Korsakoff

Male Voices

14194 Hark! A Burst of Heavenly Music

12704 Oh Come, All Ye Faithful-Read-

Anthems-Mixed Voices

10200 Angels from the Realms of Glory-

11425 The Blessed Lullaby-Nevin (.10)

10360 The Child Jesus Comes-Manney

13744 Break Forth, O Beauteous Heav-

To volunteer choir directors searching

enly Light-Bach (.08)

14416 The Holy Birth-McCollin (.15)

12248 The Child Christ-Marzo (.12)

10588 Tryste Noel-Bullard (.15)

651 Say, Where Is He Born?-Mendels-

14617 Czech Carol of the Cattlemen-Arr. Gaul (SATB) (.15) 13691 Six Old French Carols-Arr. Manney (SATB) (.10)

14998 Mexican Shelter Carol-Arr. Gaul chorus) (.15)

Carol) -Arr. Schindler (5-part) (SATTB) (.15)

portance of their portion of forthcoming 15035 The Little Jesu of Braga (Portuguese Christmas Canzone)-Arr. Gaul-Bailey (SSA) (.15) 20255 Three Slovak Christmas Carols-

Arr. Kountz (SATB) (.10) 21424 Companions, Raise Your Cheerful arrangements, for instance, is only me-Song (Ancient Irish Carol) -Arr. Hopkins (SATB) (A Cappella)

factory program if you start now. May 21425 O Fir Tree, Dark (Swedish Carol) -Arr. Hopkins (SATB) (.10) selection from the following list "On 21227 Three Polish Christmas Carols— Arr. Hopkins (SATB) (.15) Organ Solos

Rhapsody on Christmas Themes-Upon many will fall the responsibility Gigout (.60)

Instrumental Twelve Christmas Carols for Brass Choir-Arr. Wyre (7 Parts and Piano, Complete, \$1.00)

For prompt and individual attention dered now at the special advance of ADVERTISEMENT

In Santa Claus Land, by Gertrude M. CLASSICS FOR THE CHURCH PIANIST. Compiled by Lucile Earhart-Realizing her A Jolly Christmas, by Chas. H. Gabriel congregation deserved the best, Lucile Earhart (herself a church pianist) compiled this volume of all-classics for use The Coming of Santa Claus, by Frank in the church service. Preludes and Offertories are included and Bach, Handel, A Snowy Christmas Eve, by Allene K. Brahms, Mozart are but a few of the masters represented. No problem con-For Junior and Senior High School fronting the church planist has been overlooked and all selections are well within the pianistic abilities of the aver-14871 While Shepherds Watched-Richage player. Each number included will lend dignity to and beautify the church service and each number is worthy of concert performance.

This volume will come as a welcome 12077 Hark! The Christmas Bells Are addition to the library of the church nianist. 13429 Two Christmas Carols-Matthews

A single copy of Classics for the Church Pianist may be ordered now at the spe-14195 The Christ-Child's Star-Somervell cial advance of publication price, 50c postpaid.

14296 Around the Manger-Beach (.10) MY PIANO BOOK, by Ada Richter-It is never good to ask the tiny tot to concentrate on one thing too long, and therefore the average preparatory book for

kindergarten piano pupils is not lengthy, and very often it is asking too much of the youngster to go from such preparatory books into the average first instructor. Here is a book that supplements the preparatory book and leads into the larger instruction book. One new

point is all that is attempted in each lesson and, of course, from step to step is a very gradual moving up of the little tot's playing ability. Melody is paramount. All in all, whether used in class or private instruction of little plano beginners, teachers will find this book assuring gratifying results.

Advance of publication cash price for a single copy 25 cents, postpaid.

CLASSIC MASTERS DUET BOOK, For the Piano, by Leopold J. Beer-The wealth of good materials published for planists today is almost unbelievable. Students and virtuosi alike now can find, in the mass of available literature, music to fill their every need. The intelligent arranging and transcribing of standard works and the composing of new numbers by persons who have a true conception of the in-(SATB divided, with children's strument has brought about this extremely favorable situation. Of course CHRISTMAS MUSIC-To many of our 13267 The Three Kings (Catalonian the master compositions have always been the mainstay of any good repertoire and that is true now more than ever before. Even the young beginner can play simplified versions of many numbers that heretofore have been "programmed" by accomplished pianists only.

This volume of one piano, four-hand dium difficult even though it contains compositions by Handel, Mozart, Couperin, Rameau, Scarlatti, Marpure, Kirnberger, Kuhnau, Krebs, Há-Bler and Kirchhoff. Furthermore, the numbers included are not the better known compositions of thece masters but, instead, hitherto unpublished or forgotten gems in the ancient dance forms discovered by Mr. Beer in the libraries and music archives of his native Vienna.

Pianists who are capable of playing third and fourth grade music are sure to find this duet book a welcome addition to and high school combined assemblies or schurk (100 depending of the property o CHILD'S OWN BOOK OF CREAT MUSI- simplicity. Should a teacher wish to elab- are ready to attempt their first solos no the classic composers is particularly in-CHILDS—NEVIN, by Thomas Tapper—When orate there are unlimited possibilities in matter what instrument they play, and teresting since the stories it contains we think of favorite American composers setting, costuming, dancing and addi-therefore, the contents are identical in from the lives of the composers and on we are certain to think of Ethelbert tional Mother Goose characters.

(with Narcissus), The A single copy of this operetta may be

Song and Good Night, which constitute paid. his suite A Day in Venice, have won for

flowed from his prolific pen. The story of Nevin the composer and Schools, colleges, univer-Nevin the man is truly inspiring, espe- sities, civic organizations cially to young folks, and therefore it and music clubs throughshould prove to be a valuable addition to out the country now are the Child's Own Book of Great Musicians featuring American comseries. It will include the same features positions more than ever as the forthcoming Child's Own Book of Great Musicians-Foster, described else- stances entire programs are devoted to cash price is 10 cents, postpaid,

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evidenced in these presentations of for binding in art style. hymns for young piano pupils.

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NOVEMBER, 1940

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Rosary, as well as Dawn, ordered now at the special advance of Solo Book for E-flat Instrument [Suit- tensive investigation of the master works. Gondoliers, Venetian Love publication cash price of 30 cents, post-

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before and in many in-

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A BRILLIANT CHRISTMAS ISSUE Christmos has olways been a high moment in the history of THE ETUDE. This year you will find it at its best.



LAWRENCE TIBBETT

THE LITTLE TOWN OF BETHLEHEM, PA.

Bethlehem, the "Christmas City" of America, is a bustling Industrial community of 8,000. Situated in the Pennayivanis Deitsch (Dutch) section it is alive with thrilling Christmas customs. This article by Jay Media will inspire you with the Christmas spirit.

LAWRENCE TIBBETT POINTS THE WAY

Lawrence Tibbett gives invauable advice to young men and women about to enter the profession of music in a very helpful and illuminating article "There Is No

MUSIC AS AN AVOCATION

During many years Mrs. Vincent Astor (Helen Huntington Astor) has been one of the most ardent promotors of music in New York City. She has set a magnificent example for music lovers everywhere. An able musician herself, her article in the Christmas ETODE will be found an in-

WHAT'S BEHIND THE POPULAR SONG

No more popular comedian on the stage, screen, or air has appeared during the past ten years than Eddie Cantor. What he has to say shout presenting a popular song immediatey hecomes news, Read his caplivating article in December.

OUR MUSICAL BEGINNINGS IN THE SOUTHWEST

Our musical progress in the Southwest has been a great surprise to all who have investigated it. You will be delighted with the picturesque article by Mr. Erna Buchel Koehler.

The World of Music

(Continued from Page 723)

CHARLES KULLMAN, outstanding young American tenor and member of the Metropolitan Opera Company, has been by the League of Composers, last March. engaged to sing Mahler's "Das Lied von der Erde" with the Cleveland Orchestra under Artur Rodzinski on November 7th the Cincinnati Conservatory of Music. and 9th; and with the Philharmonic-Symphony Orchestra of New York, under

founder of the Curtis Institute of Music in Philadelphia, has given ten thousand dollars toward building a theater at Tanglewood for the Berkshire Symphonic Festival, Serge Koussevitzky has announced. With the completion of the theater, the festival will be able to include opera, next season. Twelve thousand dollars has also been given toward Flagstad, who was the last of a great the construction of a new hall for chamber music. The Curtis Institute of Music, Inc., has offered to finance a group of their outstanding students to attend the delphia church organists and a promi-Berkshire Summer School in future sum-

OTTO KLEMPERER, giant conductor of years he was the president of the Nathe Los Angeles Philharmonic Orchestra, tional Association of Organists. has completed a new score for four

has completed a new score for four solicist, mixed choir and orchestra, entitled "Trinity", the première of which will doubletes take place in the East during the coming season.

THE NATIONAL ORCHESTRAL ASSOCIATION amounces that its Gabrilowitsch Memorial Series of five concerts at Carnegie Hall, New York City, will for the first time, this season, be devoted to the works of one composer—Brahms. The three soloists chosen for the Brahms. Cycle are: Leonard Shure and Aleksandr Helmann, planitst, and Ruth Posseli, and that the fellowing is the soloist chosen founder all consideration, will conduct all consideration. Will conduct all consideration, will conduct all consideration, will conduct all consideration. Will conduct all consideration will conduct all considerations. The conduct all considerations will conduct all considerations will conduct all considerations. The conduct all considerations will conduct all considerations will conduct all considerations. The consideration will conduct all considerations will conduct all considerations. The consideration will conduct all considerations will conduct all considerations. The consideration will considerate the consideration will considerate the consideration will consider the consideration will considerate the consideration will consider the consideration will considerate the consideration will consider

Los Angeles Philharmonic Quartet, has joined the Coolidge Quartet as its second

joined the Cooldige Quartet as its second full the cooldige of Quartet as its second full the coolding of the Presser Company, Philaciphia, Irangerson, Philaciphia, Pranspirania, Pranspirania, Pranspirania, Pranspirania, Remork Rd, Balac Quartet, Pranspirania, Remork Televis, Which was donated to him by the Town Hall concert department under Remork Helm, to be used by under-privileged boys and girls with the Presser Pranspirania. Theodore Presser, Philadelphia, Pranspirania, Theodore Presser, Philadelphia, Pranspirania, Pranspirania, Theodore Presser, Philadelphia, Pranspirania. whom Mr. Gehrig comes in contact in his work as a member of the Parole Commission of New York. This is the opening of a movement instituted by Town Hall to make fine music available to those young people who may find it not only a pleasure but also a force for social rehabili-

ment in behalf of the Metropolitan Opera SEAL Association "

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC, A Walter Kramer. president, has chosen for publication this year Bernard Wagenaar's "Third Quartet." It has been performed by the Curtis and the American Quartets and was given its first New York performance

BERTHA BAUR, President Emeritus of passed away September 19th. She was a niece of Clara Baur, founder of the Bruno Walter, on January 23rd and 24th. school, and for many years directed the MRS. MARY LOUISE CURTIS BOK, activities of this distinguished institution.

GIULIO GATTI-CASAZZA, for twentyseven years artistic director and impresario of the Metropolitan Opera in New York City, died in Ferrara, Italy, September 2nd. Under his regime, many of the world's greatest singers were discovline of Gatti discoveries

DR. JOHN M'E WARD, dean of Philanent physician for forty-nine years, died in Philadelphia, August 30th. He was seventy-seven years of age. For many

JACK PEPPER, former member of the lisher, editor, managing editor, and business managers are: Publisher Theodore Presser Company, Phila-

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ure but also a force for social rehabilitation.

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crowded houses throughout England.

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Metropolitan Opera Association, to suclaso received the Metropolitan opera and the succession of the continuation of
Committee for Musical of the National
Committee for

ALAN A. McKinley. Notary Public

(My commission expires May 6, 1942)

PIANO NUMBERS FOR PUPILS' RECITALS OR FOR STUDY USE IN THE HOLIDAY SEASON

PIANO SOLOS

CAT, NO. TITLE	COMPORES			CAT.		TITLE	COMPOSER	ORABE	PRICE
	Mortin	2	.35	2701	Jack-	-in-the-Box	Kino	314	.40
		4	.50	402	Knle.	ht Rupert	Cohumonn	2	.25
		2	.25	2551	The '	Lead Soldiers, March	ocanatonn		
		11/4	.25	1	Litth	a Jack Frost	Brinta	21/4	.35 .30T
2729 Arrival of Santa Claus.		3	.40	9546	T.test.	e Tin Soldiers, March			
		3	.40	8305	D.Fanni	h Carillon	Urey	2 1/2	-40
2188 Cathodral Chimes at Xm	as Eve Engelmons	3	.25	8400	Diane.	n Carinon		5	.50
11651 Chines at Christmas		3 56	.40	2022	Distre.	h of the Candy Dolls	Renton	3	.40
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1822 Christmas Day	Plobe	2	.25	2605	Santa	Claus		1	.25
1915 Christmes Ere	D		.25	235	Santa	Ciaus 1s Coming	Hiller	2	.25
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11105 Christmas Funcasia	dle Pitcher	2 14	.35	142	Santa	Claus March	Manage Street	2 72	
15183 Christmas Hynn and Do	Wolsen	1 72	.30	1504	A CIT-	debat b	NWETHOUT		.25
1935 The Consumer live	Watson	î	.30	13041	N 216	sighride	Clork	3	.50
15359 Much of the Merry Men	Wateon	î	.30	13834	J.06	Sleighride	Ashford	2 1/2	.40
15388 Playing in the Snow	Wotson	1	.30	17351	The :	Talking Doil	Risher	1 1/4	.25
		1	.30	23456	Three	Little Christmas Picce	eaHommond	1	.25
seets Come of Steen and Snow .	Wotson	1	.30	24405	Teemn	ny's New Drum	Risher	2.14	.30
The 6 numbers listed	immediately above			26253	Toy-t	own Soldlers	Richter	1 14	.25
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1638 Christmas Morning	Буег	2	.35	7600		the Mistletoe		\$14	.40
18018 Christmas Morning at H	omeSfortin	2	.35	0214	Vente	a Adoremus			
18781 Christmas Sulta (5 chart	scieristic	2 16		1 20140	V-0016	a Adoremus	Bernara	5	.50
1681 Coming of Santa Claus	Armstrong	2 19	.75			ide		2	.35
sent Desaming of Santa	Greeweald	2	.35	13831	Yulet	ide Belis	Ash/ord	2 1/9	.60
1710 Hanging the Stockings	Greensold	2 14	.35	1					
SERIE Houby Horse	Claffin	2 "	.25						
saud Holldar Sleigh Rida	Hopkins	2	.25	1 1					
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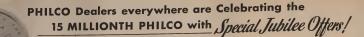
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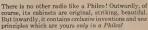
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